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HALF HOURS WITH THE BEST COMPOSERS



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Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED



VOL. IX

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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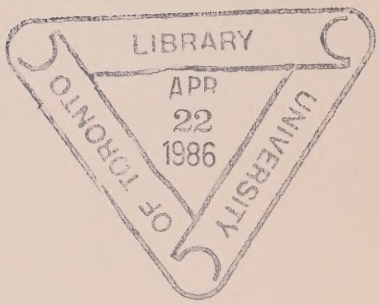
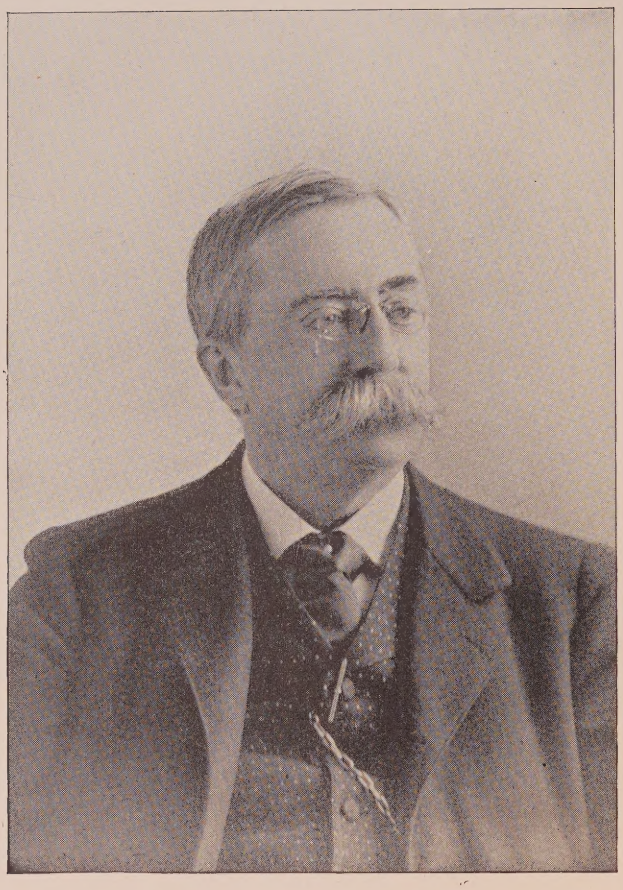


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William Mason

WILLIAM MASON

WILLIAM MASON, third son of Lowell Mason, was born in Boston on Jan. 24, 1829. When six years of age he accompanied his father's choir on the organ in Bowdoin Street Church, Boston, and a few years later became assistant organist. He made his first public appearance as pianist in 1845 at one of the symphony concerts of the Boston Academy of Music. In 1846–47 he was the sole pianist for the series of chamber music concerts given by the Harvard Musical Association in Boston.

On May 20, 1849, he sailed for Europe, and began his studies under Moscheles, Hauptmann, and Richter in Leipsic. He afterwards studied nearly two years under Alexander Dreyschock in Prague, Bohemia, and played several times in public with good success. In 1853 he made a short visit to London, to play at one of the concerts of the Harmonic Union Society, given by Sir Julius Benedict, the conductor of the society. He appeared but at one other concert in London, and then returned to Weimar. From this time he continued his studies under Liszt, whom he was visiting, until June, 1854. Leaving Weimar about the middle of June, 1854, he went to England, and then to New York, arriving in July. During the following winter he made quite an extended and successful concert tour, playing in all of the larger cities between New York and Chicago. These concerts were, in fact, pianoforte recitals, given solely by the pianist without assistance, and it is believed that they were the first of the kind given in this country. Concertizing, however, was distasteful to Mr. Mason. Accordingly, he returned to New York in the year 1855, where he resided until his death in 1908, devoting his time chiefly to teaching, although he continued to play frequently at the concerts of the New York Philharmonic Society and other local organizations. In 1855 he suggested to Carl Bergmann that they should give conjointly a series of classical *soirées* or *matinees*, and immediately organized a string quartet, the first members of which were: — Theodore Thomas, then hardly twenty years old, first violin; Joseph Mosenthal, about a year older, second violin; George Matzka, viola; and Carl Bergmann, violoncello. These concerts gained a great reputation, and became widely known as the "Mason and Bergmann Classical *Soirées*." At the end of a year Mr. Bergmann resigned. The organization thenceforward was known as the "Mason and Thomas Quartet," and soon gained a national reputation. They continued to play together for about twelve years, under the efficient leadership of Mr. Thomas.

Mr. Mason has published from forty to fifty compositions for pianoforte, all of which are salon pieces in the lyric vein. He is also the author of a pianoforte method entitled "Touch and Technic," which has been received with constantly increasing favor, and "Memories of a Musical Life," published in 1901. He collaborated with Eli S. Hoadley in the authorship of "Two Pianoforte Methods," and with William S. B. Mathews in that of "Pianoforte Technics."
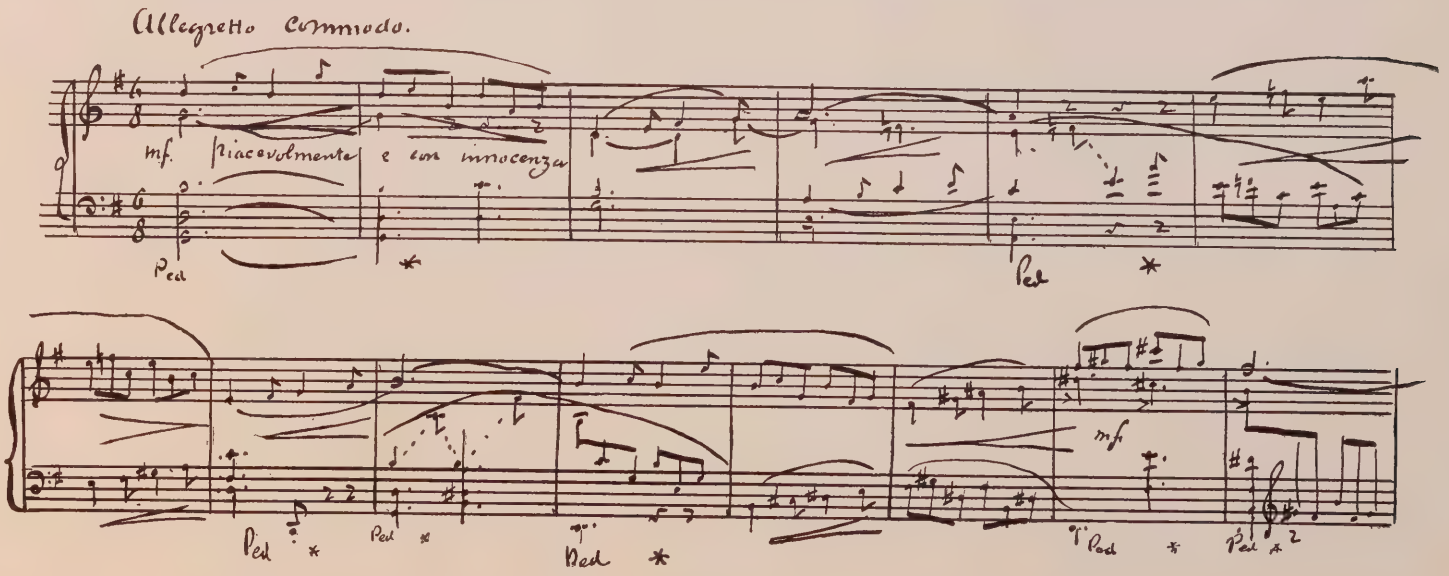
Among his published compositions are the following:—

Touch and Technic for artistic piano playing; *Amitié pour Amitié*, Op. 4a; *Trois Préludes*, Op. 8; *Ballade in B major*, Op. 12; *Monody in B flat major*, Op. 13; *Danse Rustique à la Gigue*, Op. 16; *Deux Rêveries*, Op. 19; *Springdawn, Mazurka Caprice*, Op. 20; *Rêverie Poétique*, Op. 24; *Prélude in A minor*, Op. 30; *Romance Étude*, Op. 32; *Berceuse*, Op. 34; *Serenata*, transcribed for pianoforte solo, Op. 39b; *Scherzo*, Op. 41; *Romance-Idyl*, Op. 42.

A Pastoral Novellette

by

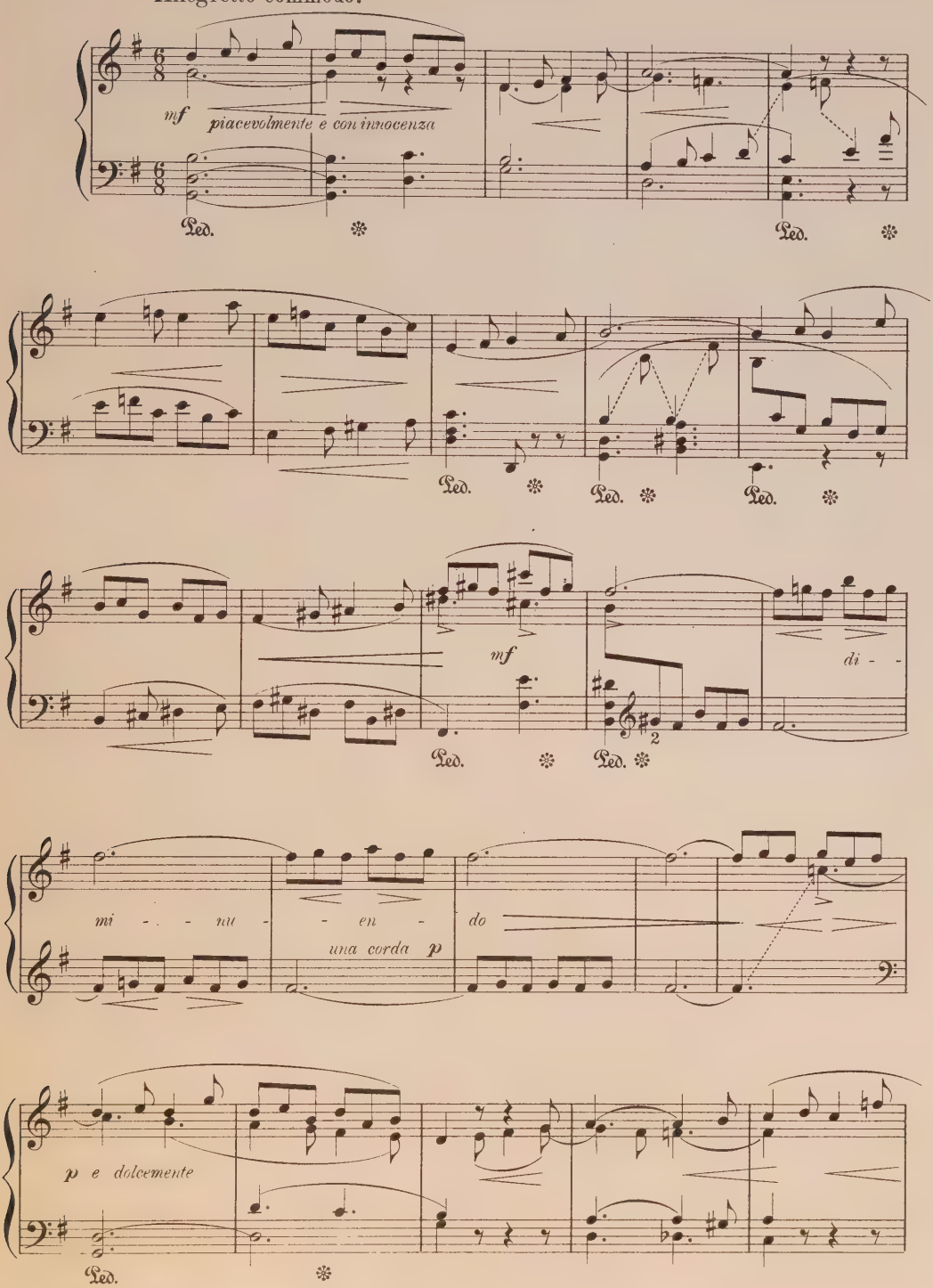
William Mason



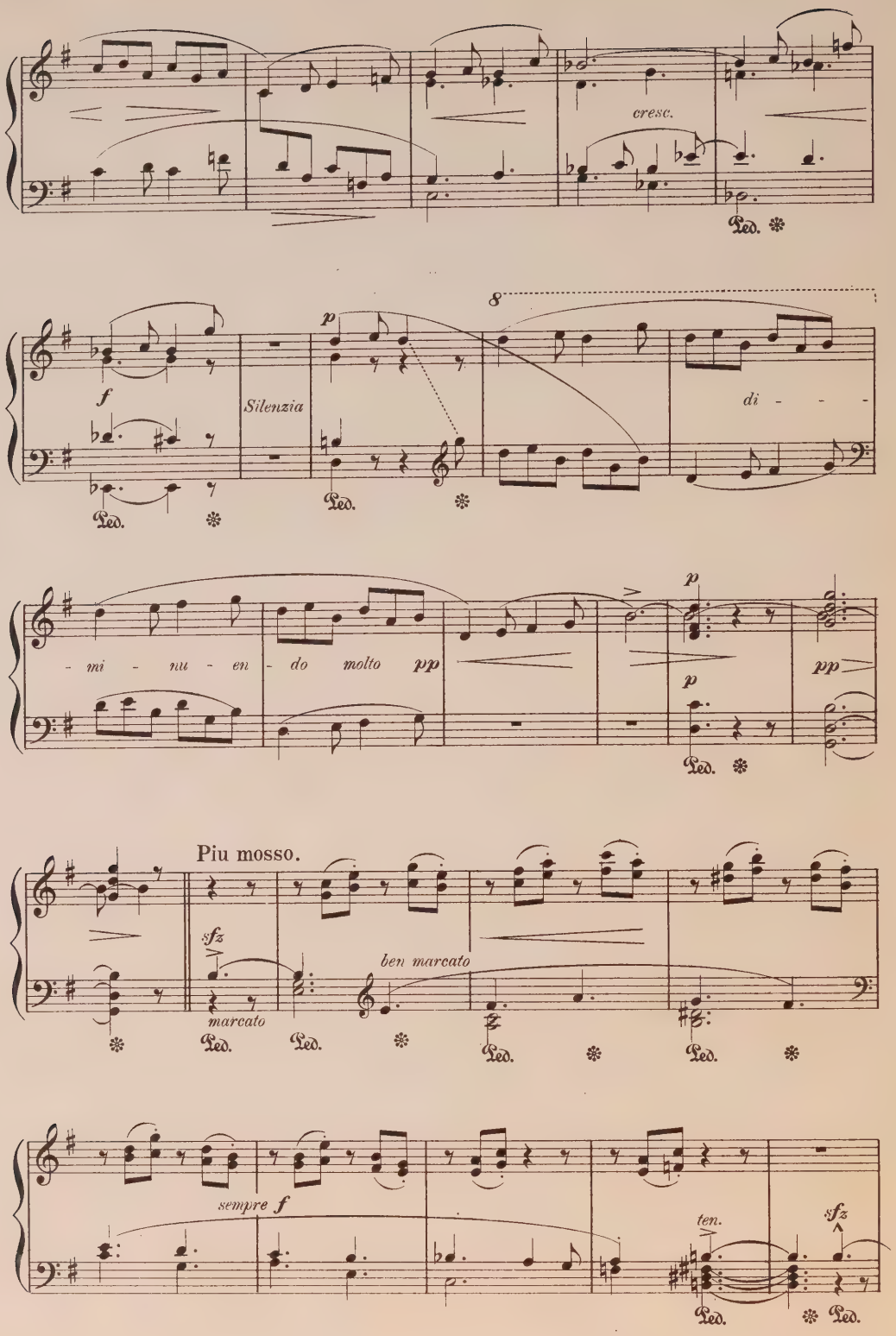
A Pastoral Novellette.

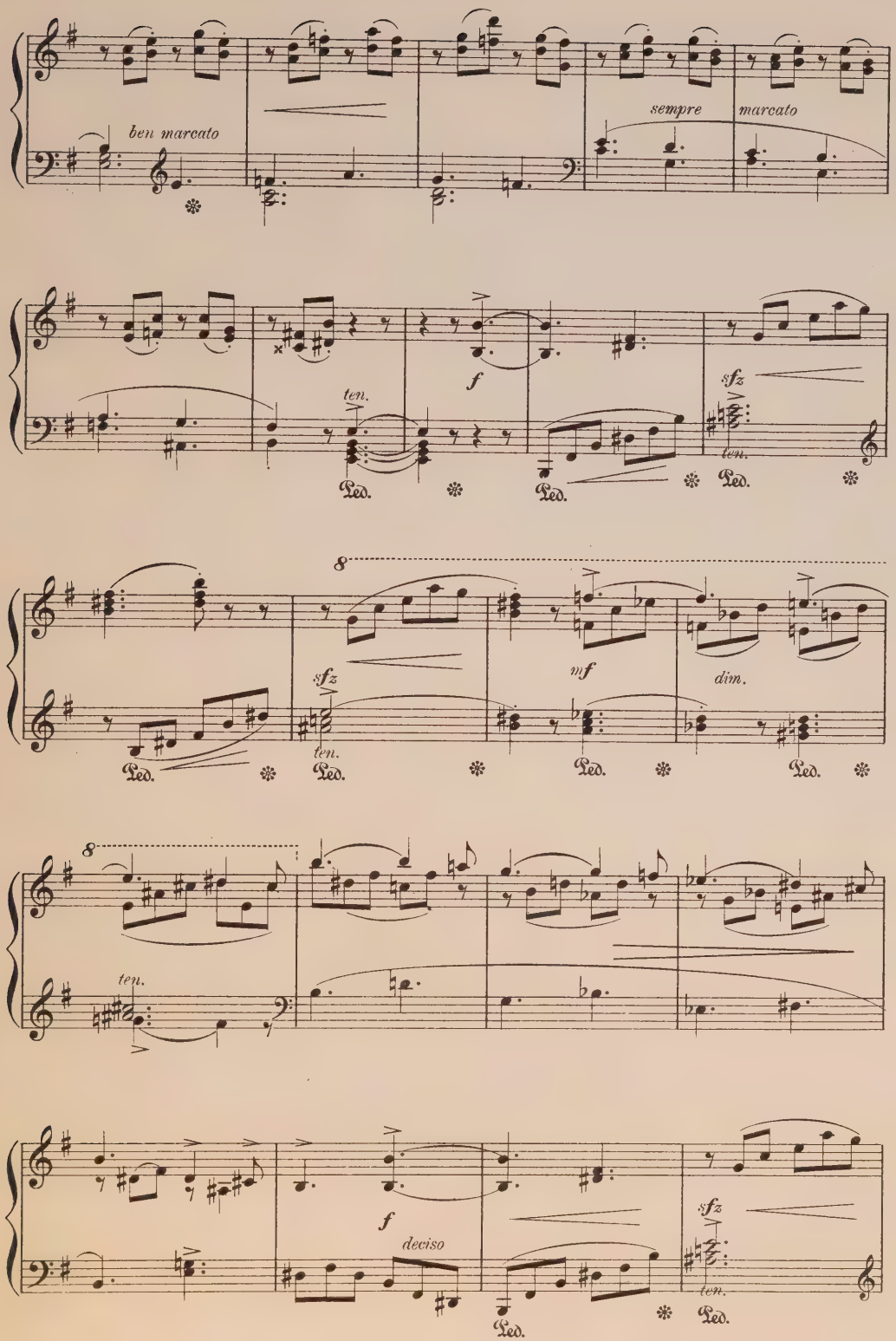
Allegretto commodo.

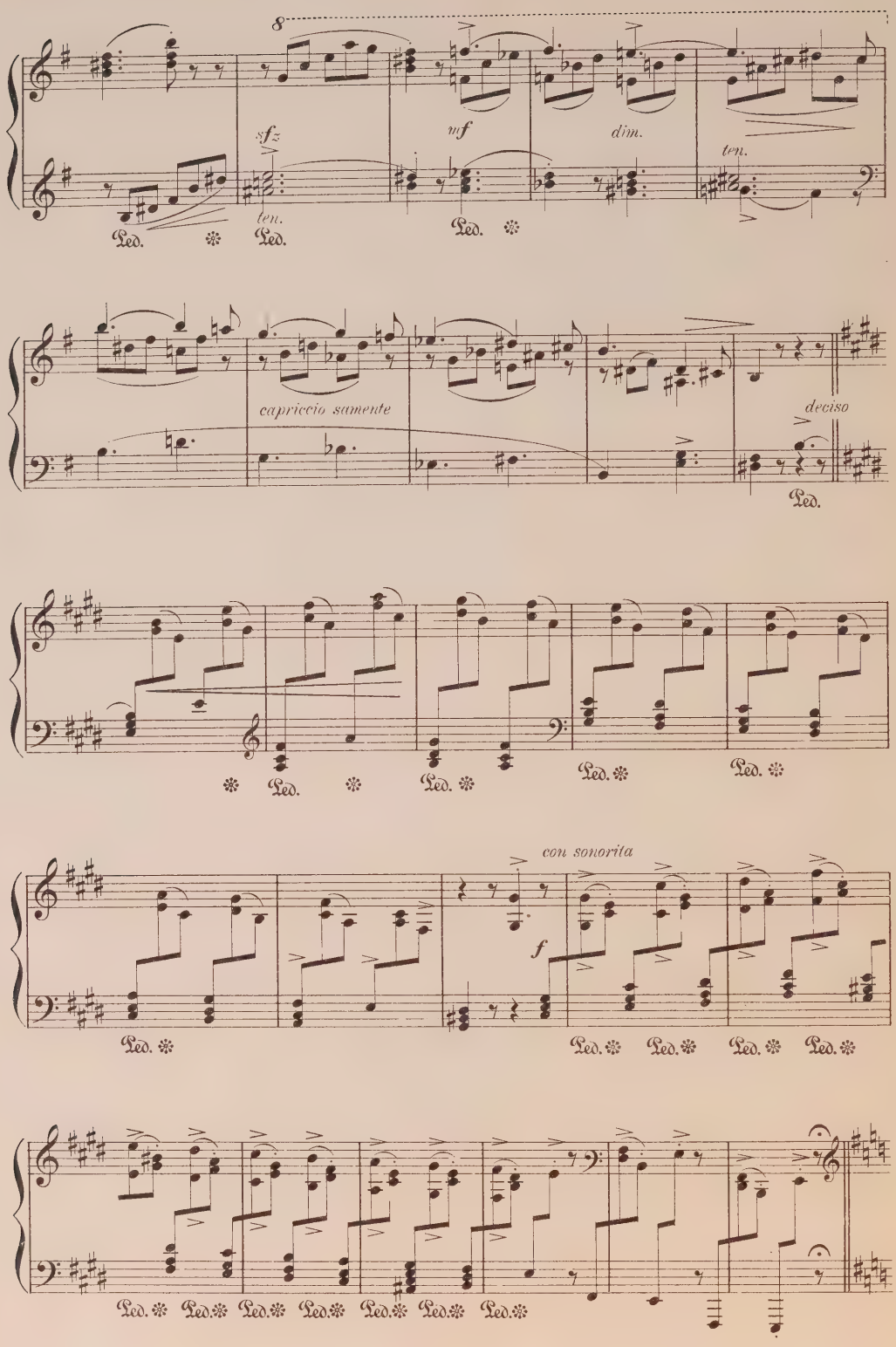
WILLIAM MASON.
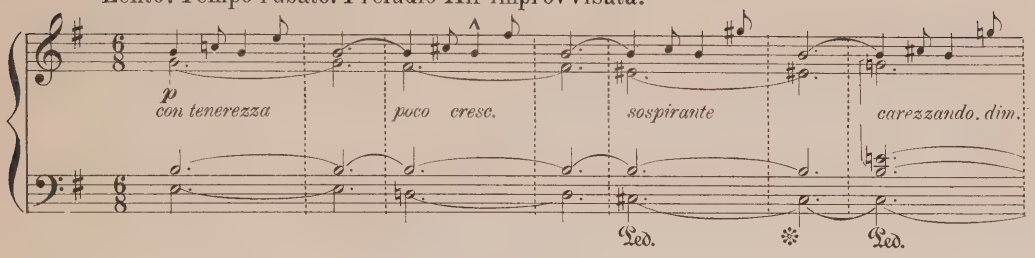


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cresc.
Ped.
f
Silenzia
p
8
di - - -
Ped.
- mi - nu - en - do molto pp
p
pp
Ped.
Piu mosso.
sfz
marcato
ben marcato
Ped.
Ped.
Ped.
Ped.
sempre f
ten.
sfz
Ped.
Ped.
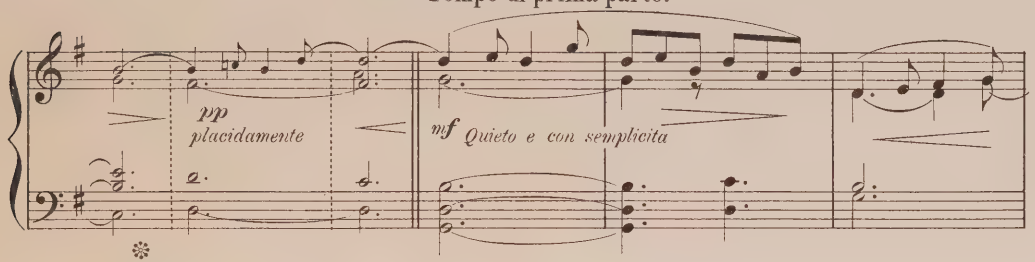

ben marcato
sempre
marcato
ten.
f
sfz
Ped.
8
mf
dim.
deciso
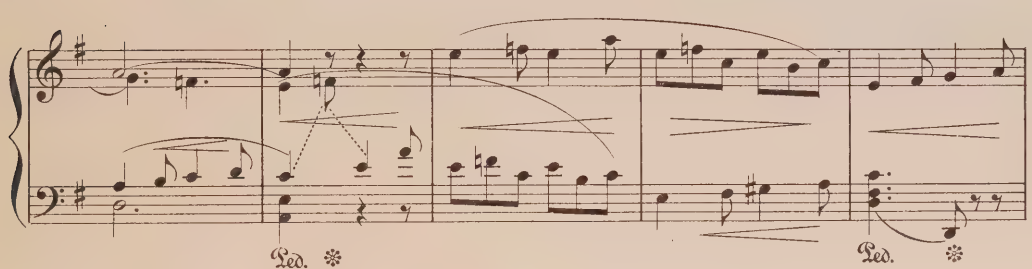

8
sfz
ten.
mf
dim.
ten.
Ped.
capriccio samente
deciso
con sonorita
f
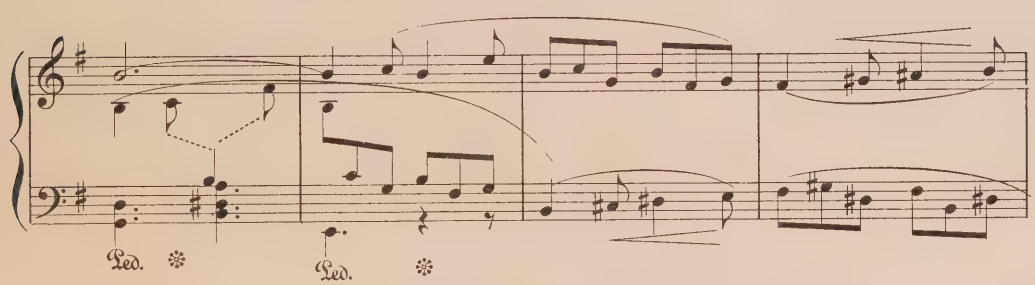
Lento. Tempo rubato. Preludio All' improvvisata.
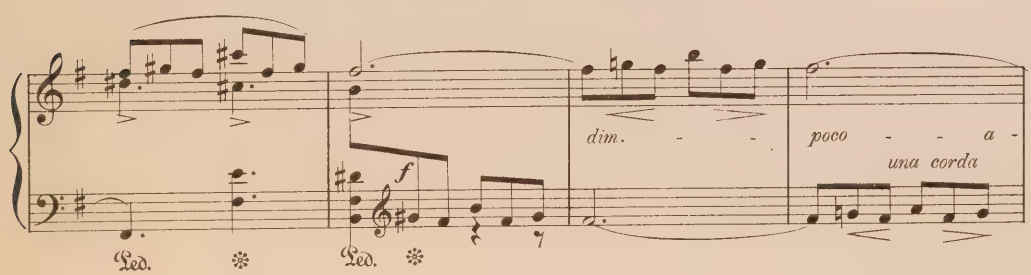


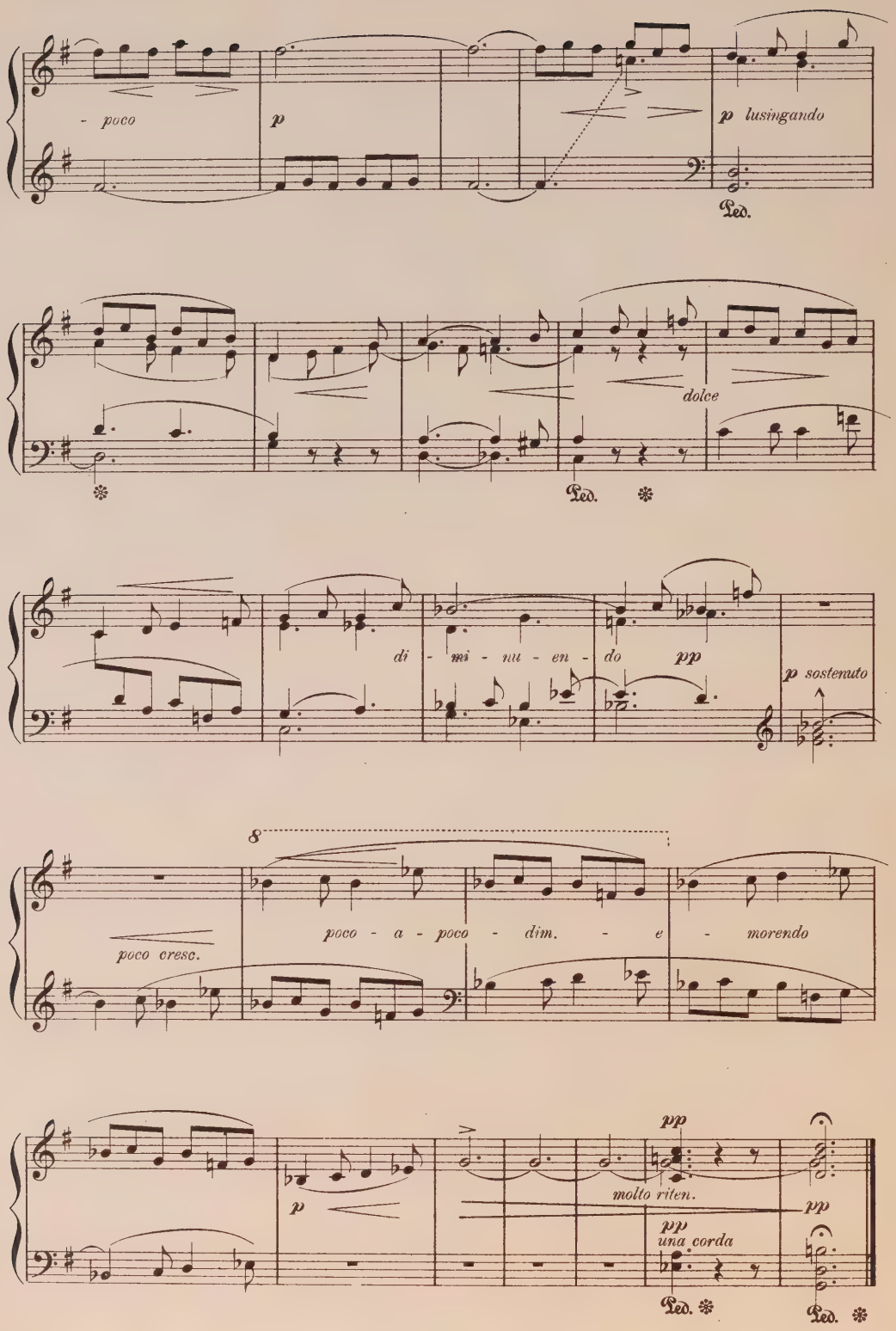
Allegretto commodo.
Tempo di prima parte.





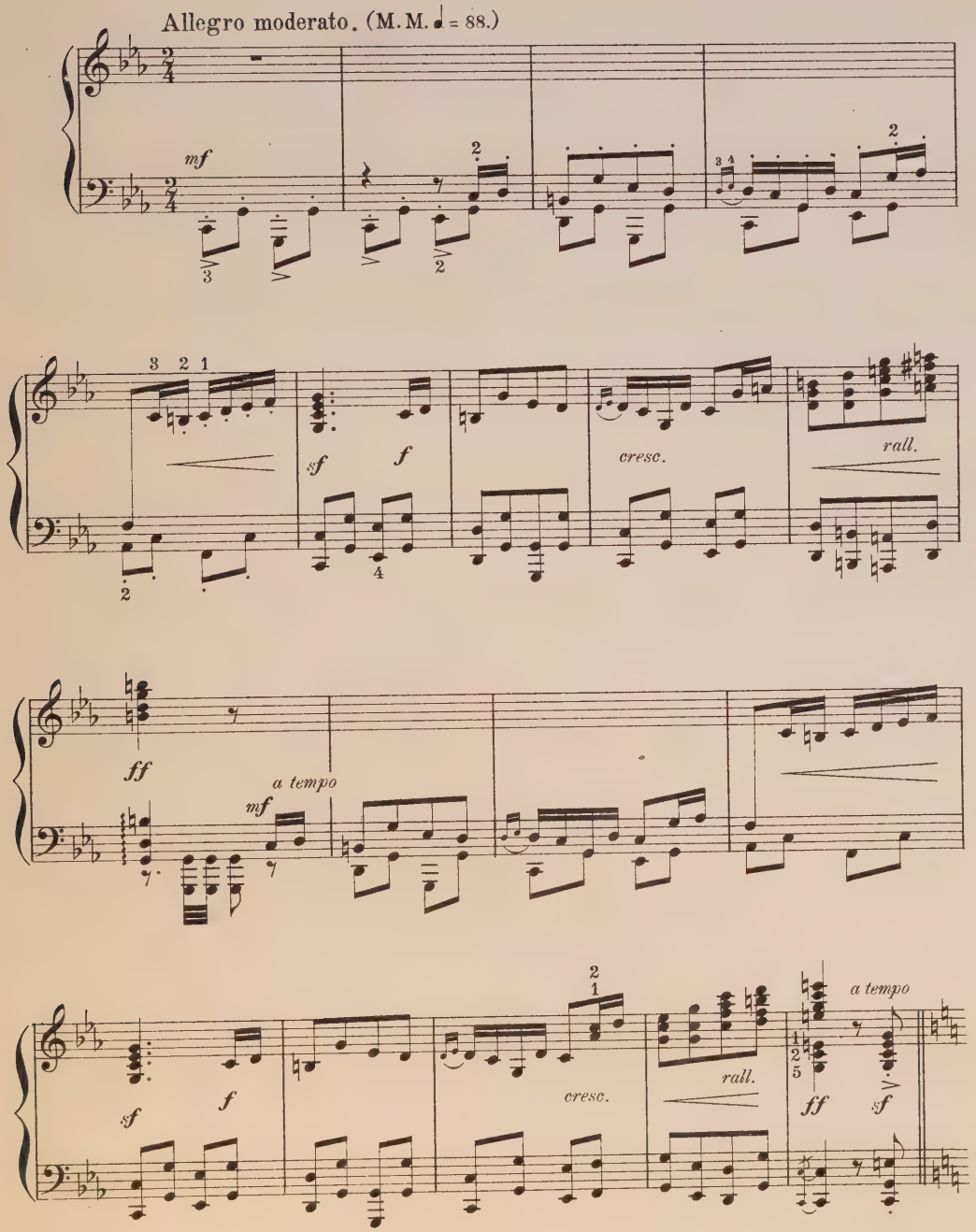


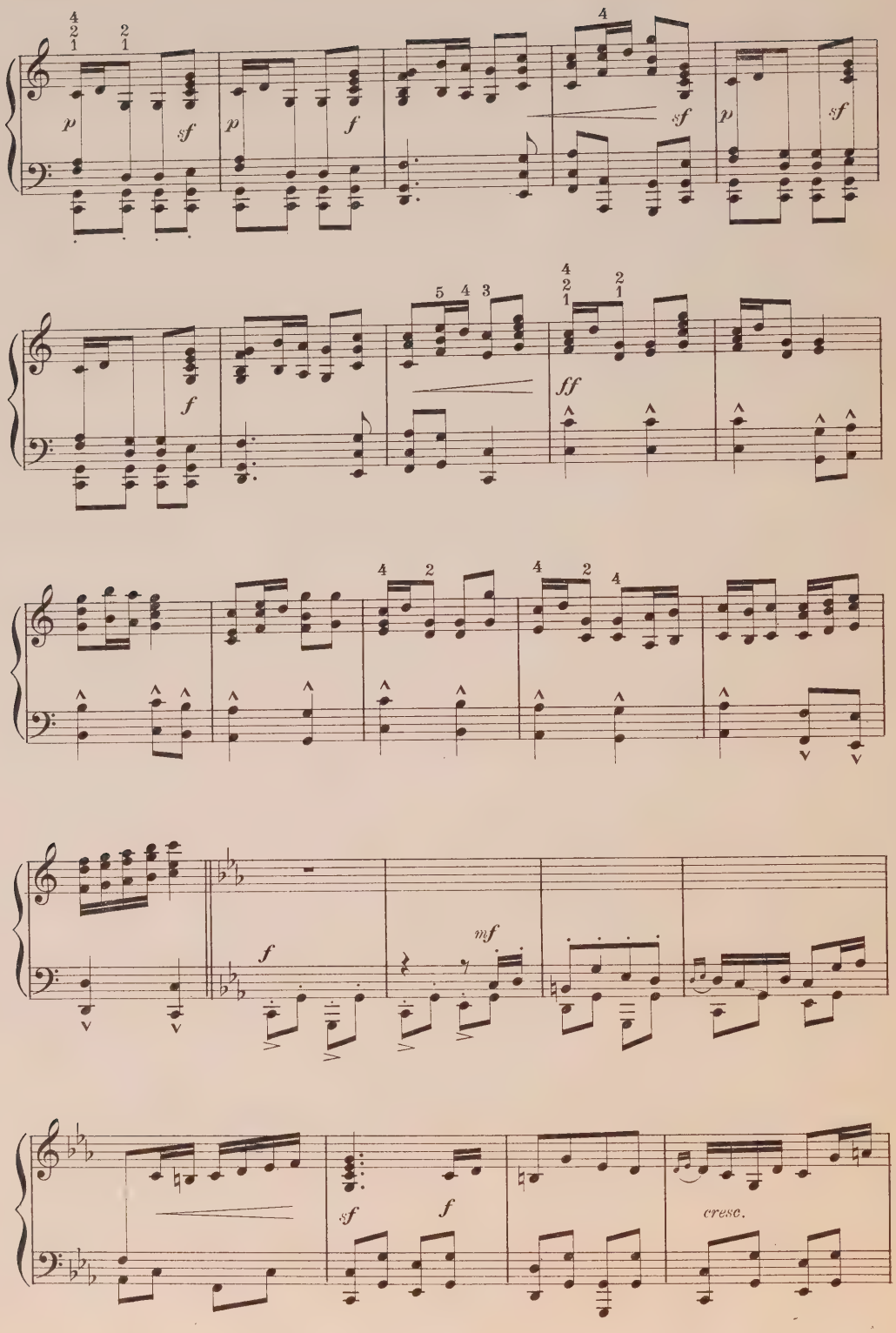


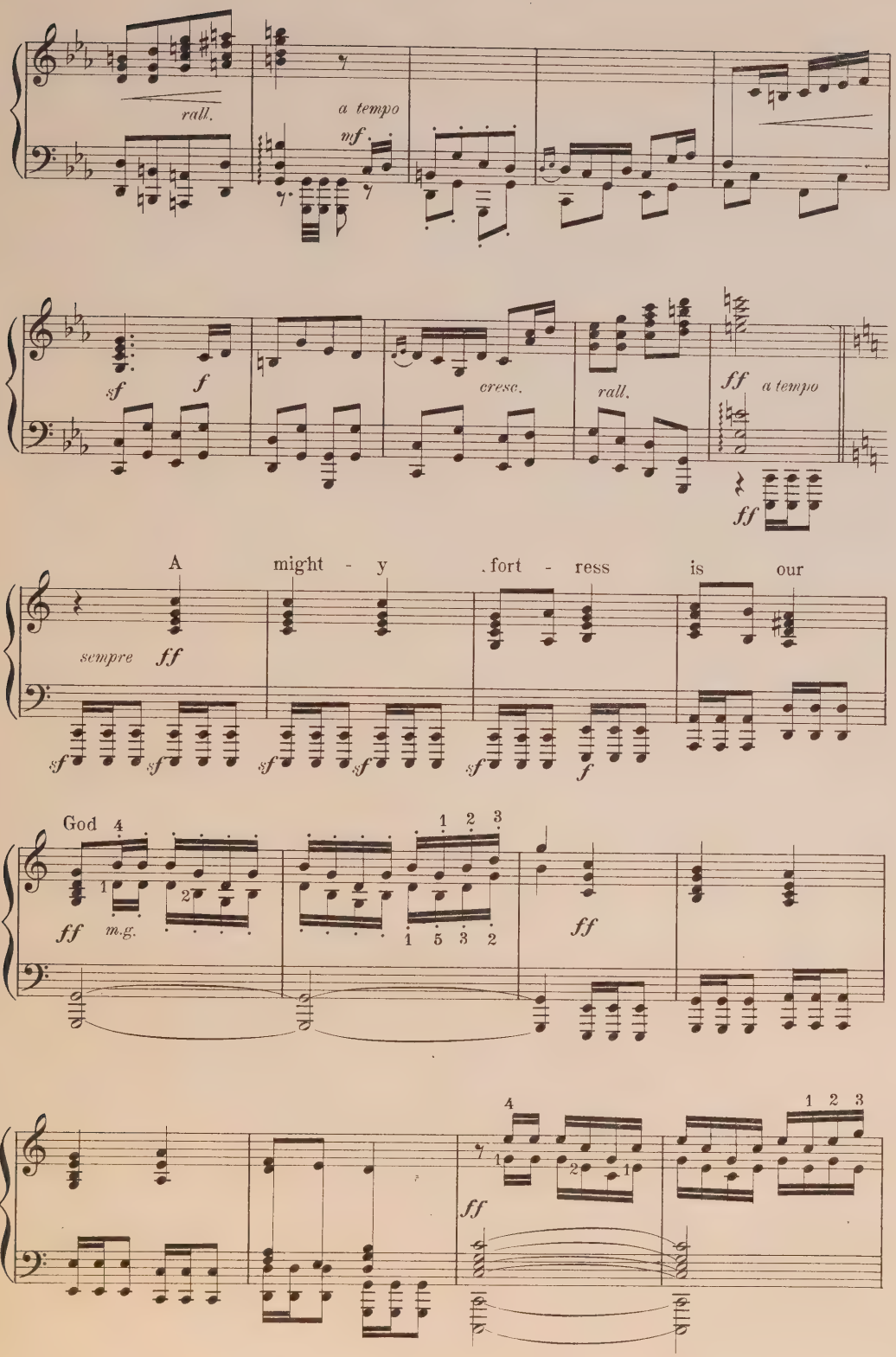

- poco
p
p lusingando
Ped.
dolce
Ped.
di - mi - nu - en - do
pp
p sostenuto
8
poco cresc.
poco - a - poco - dim. - e - morendo
p
pp
molto riten.
pp
pp
una corda
Ped.
Ped.

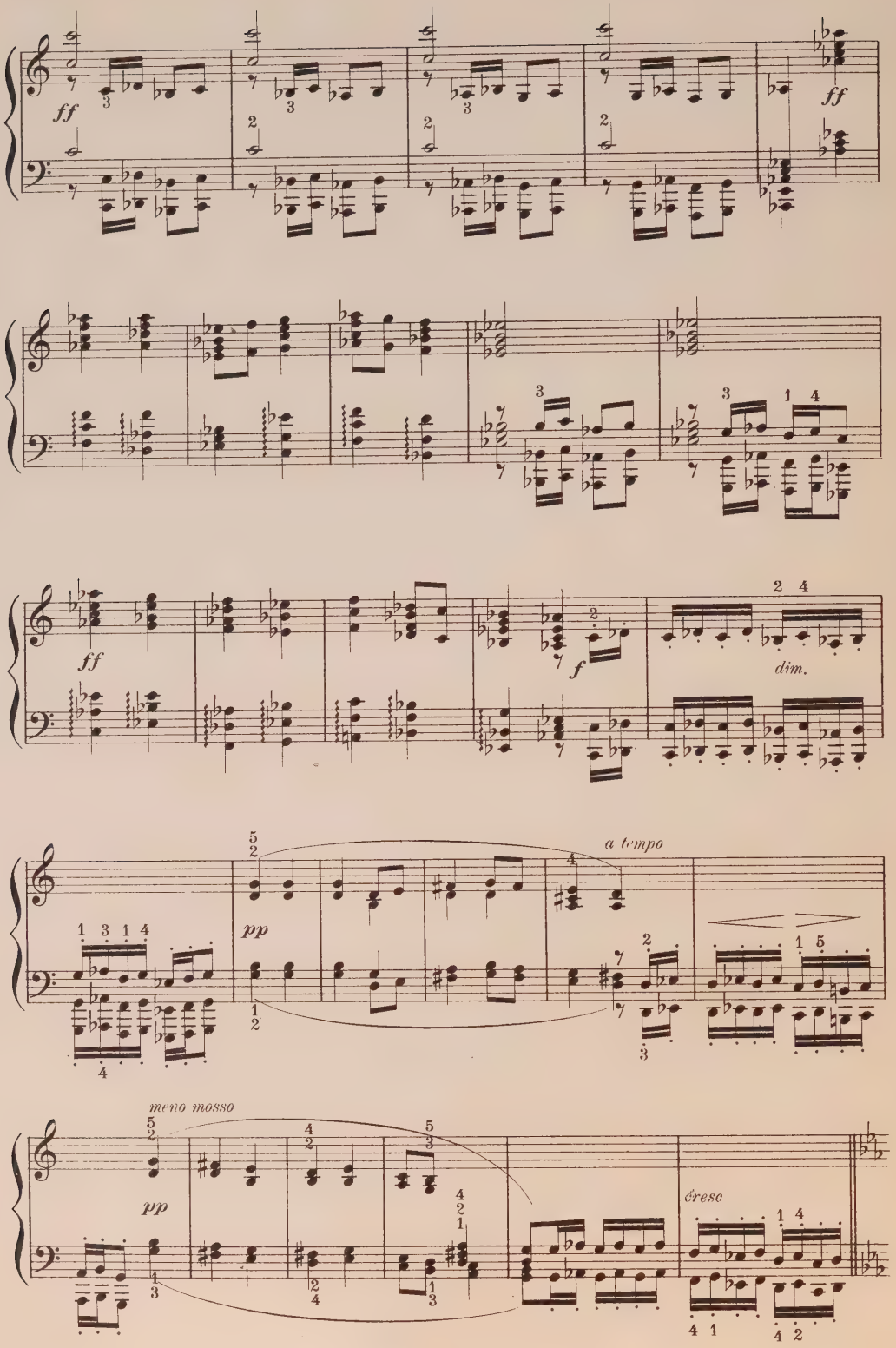
Marcel.

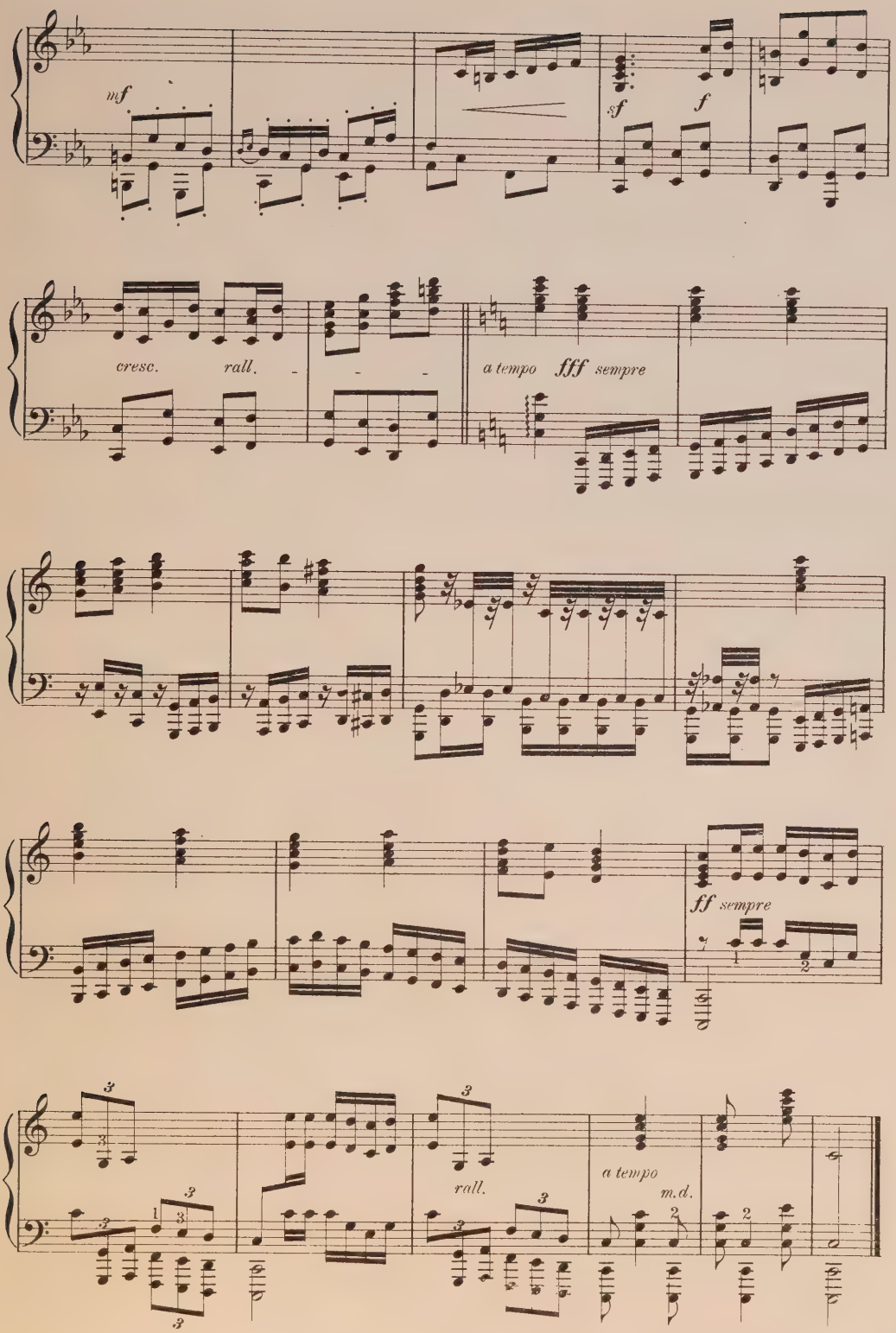
B. GODARD, Op 66. №6.




p
sf
p
f
sf
p
sf
f
ff
f
mf
sf
f
cresc.

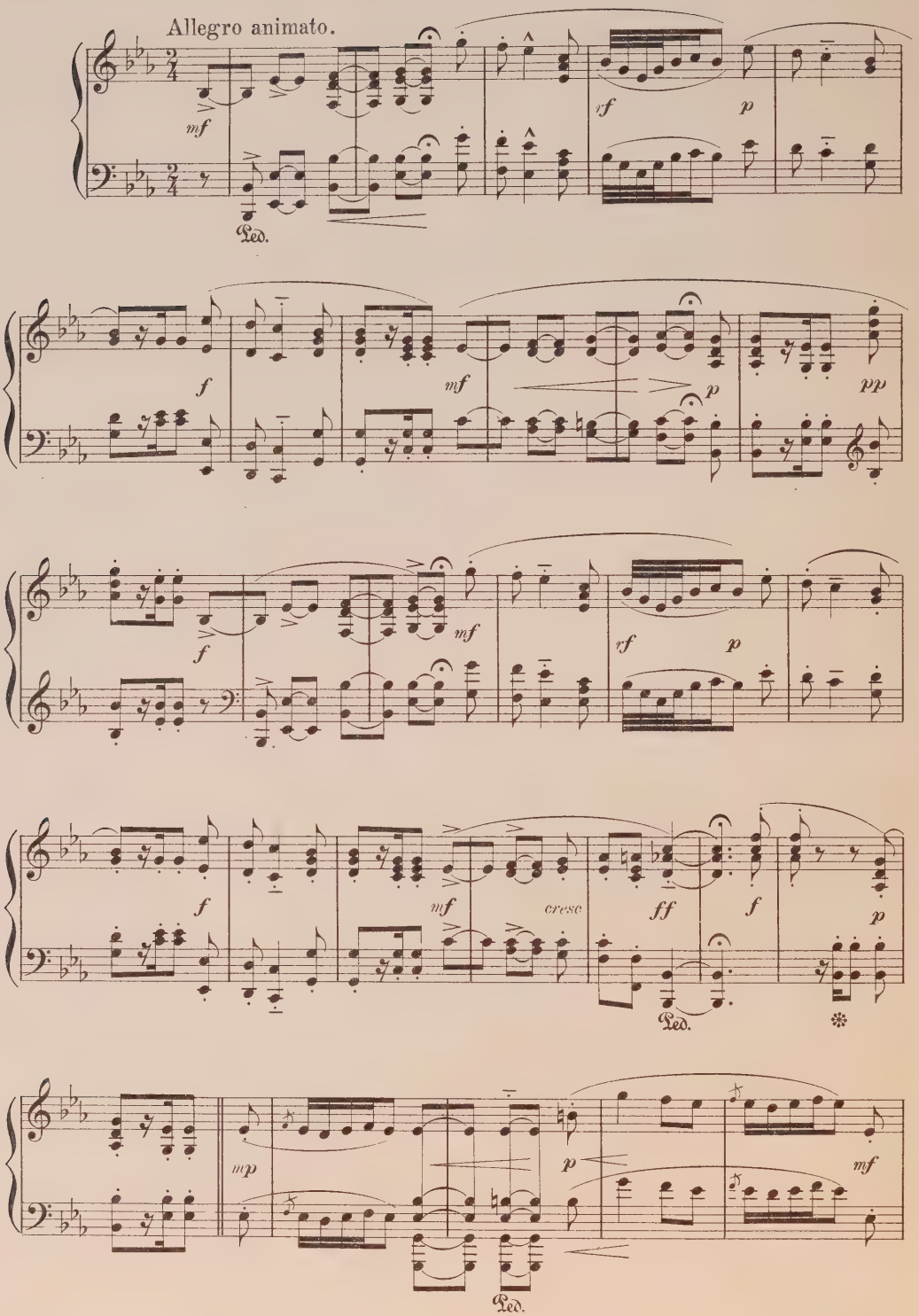

rall.
a tempo
mf
sf
f
cresc.
rall.
ff
a tempo
ff
A mighty fortress is our
sempre ff
sf
f
God
4
1
2
ff
m.g.
1 2 3
1 5 3 2
ff
4
1 2 3
ff

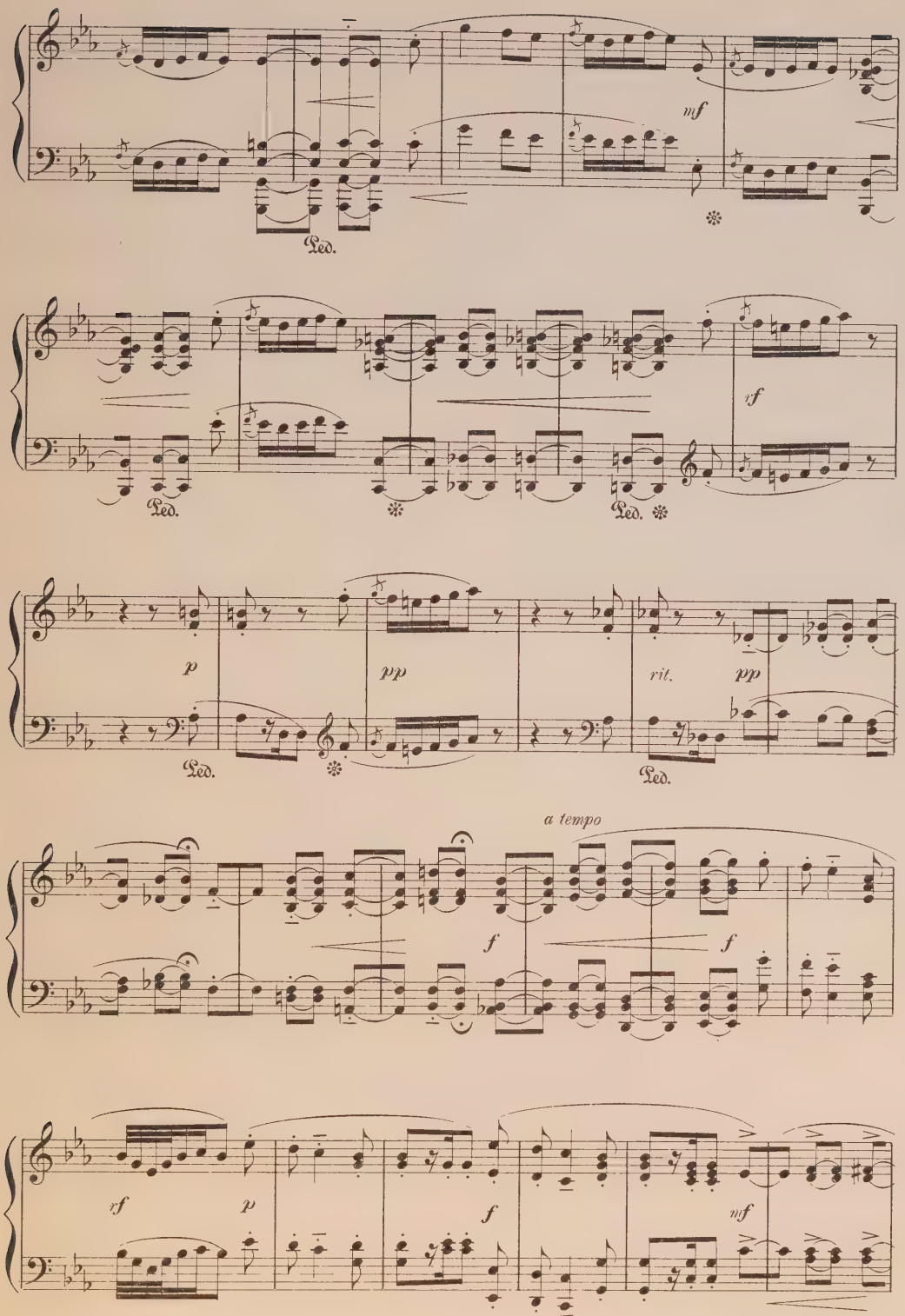

ff
ff
ff
f
dim.
pp
a tempo
meno mosso
pp
cresc

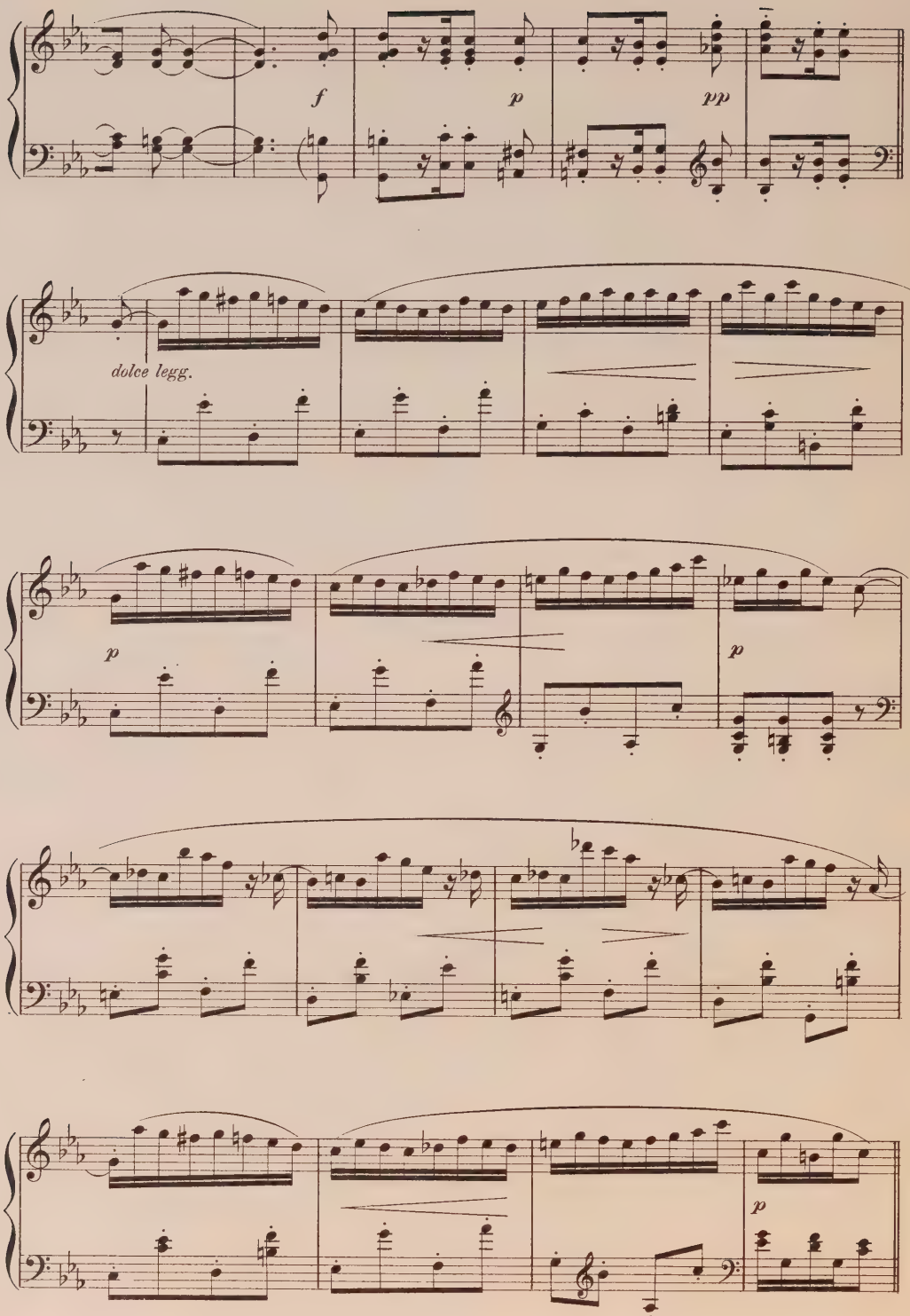

mf
sf
f
cresc.
rall.
a tempo
fff sempre
ff sempre
rall.
a tempo
m.d.

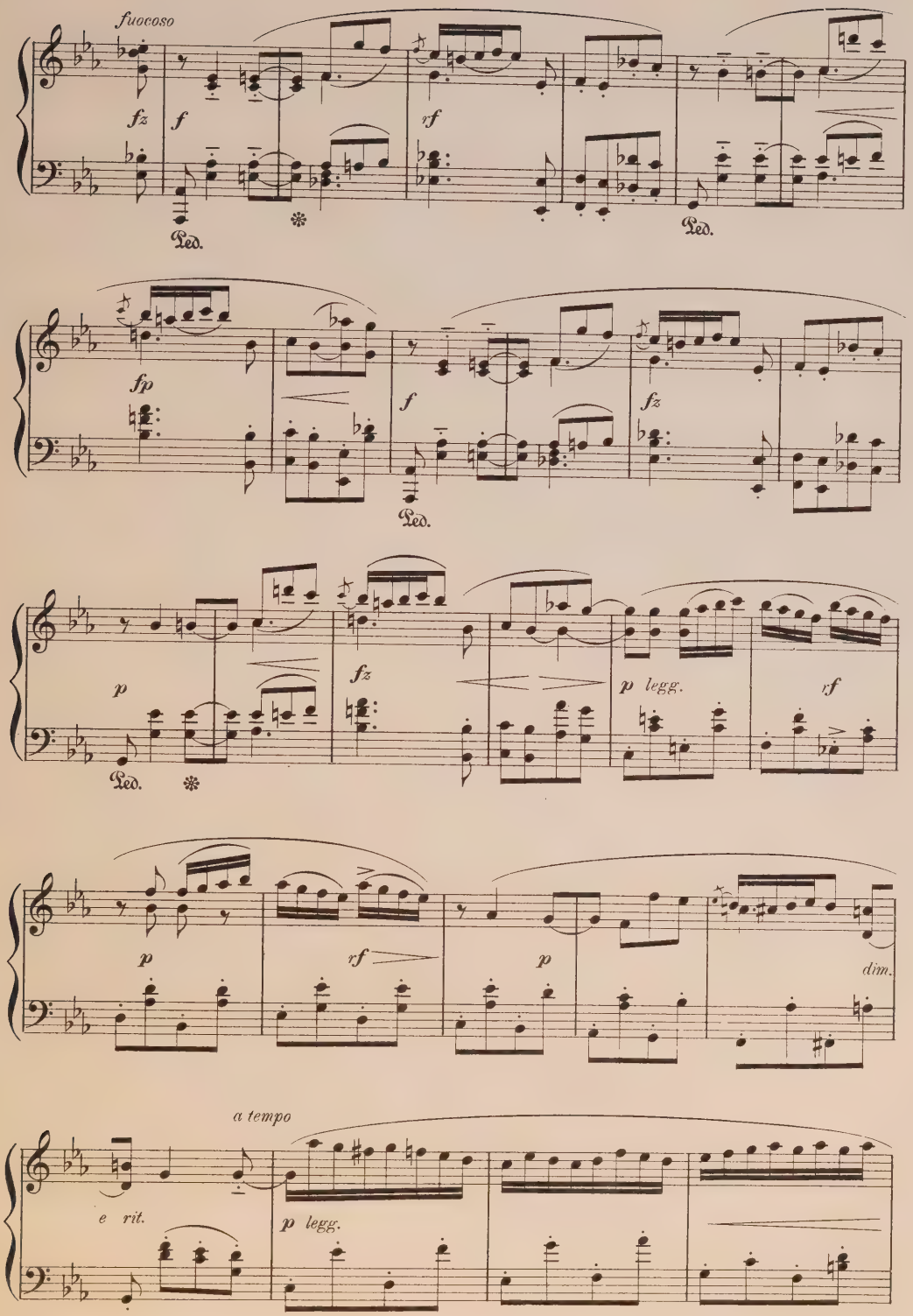
Capriccio.

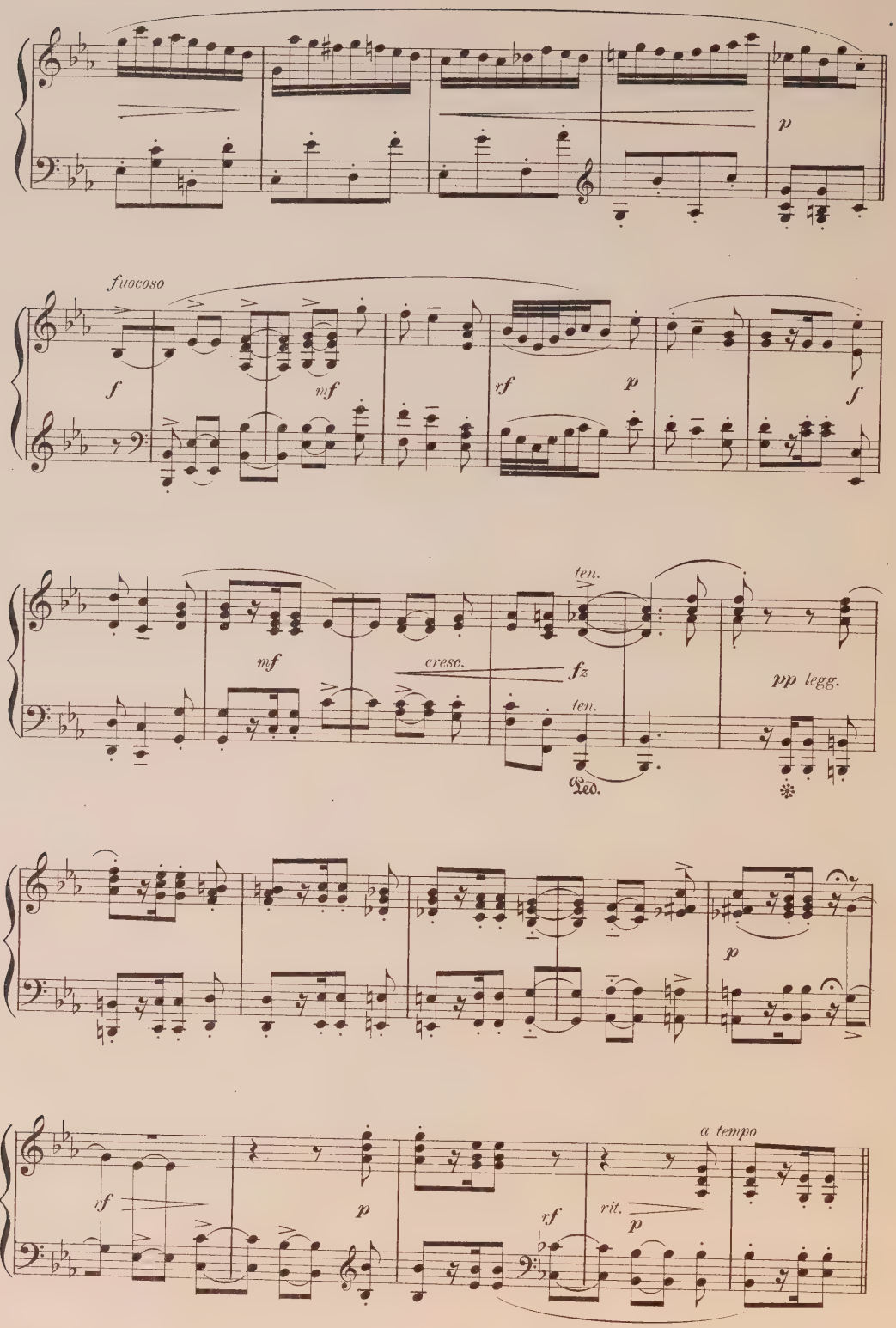
H. KJERULF.

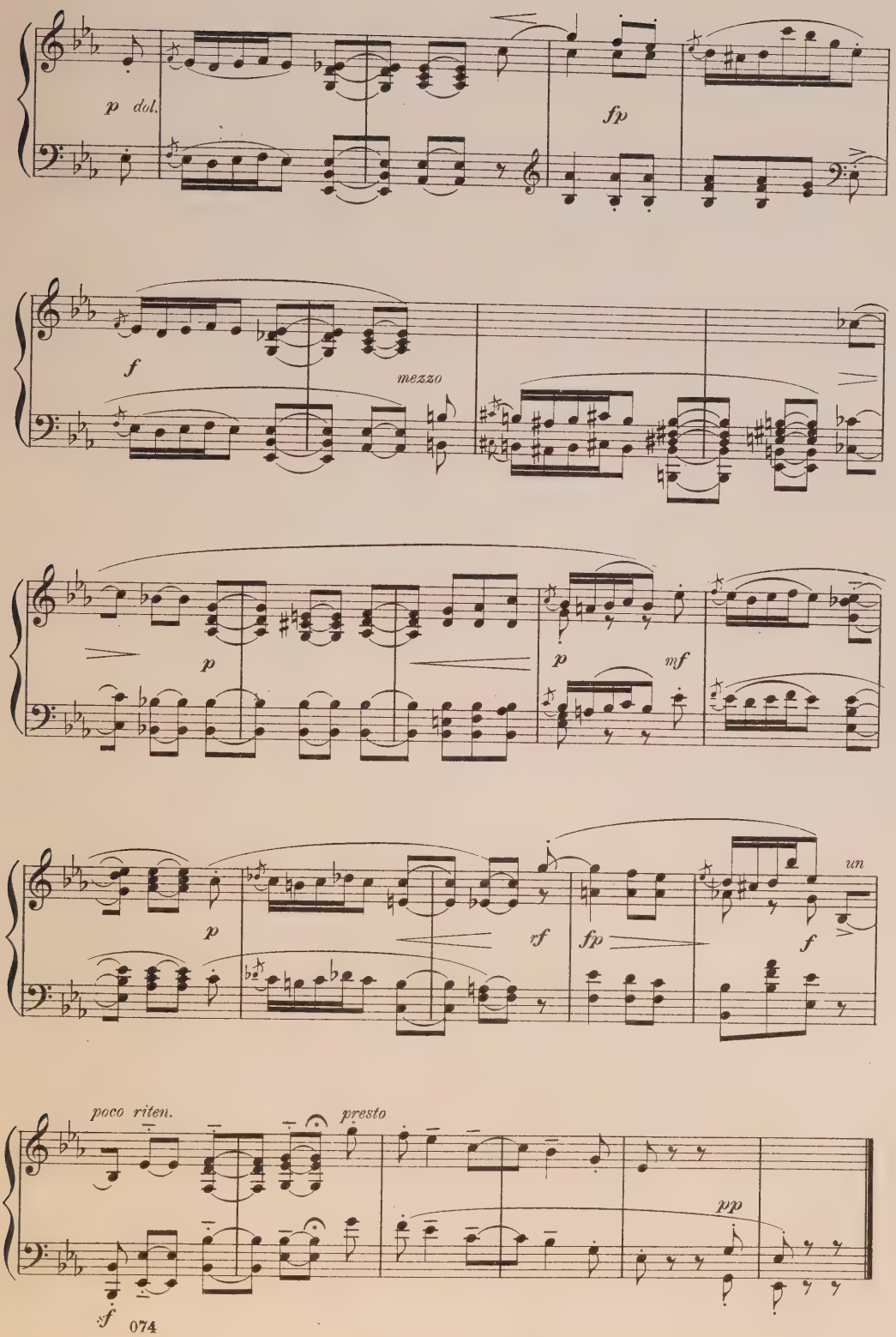



mf
Ped.
Ped.
Ped.
rf
p
pp
rit.
pp
Ped.
Ped.
a tempo
f
f
rf
p
f
mf


f
p
pp
dolce legg.
p
p
p

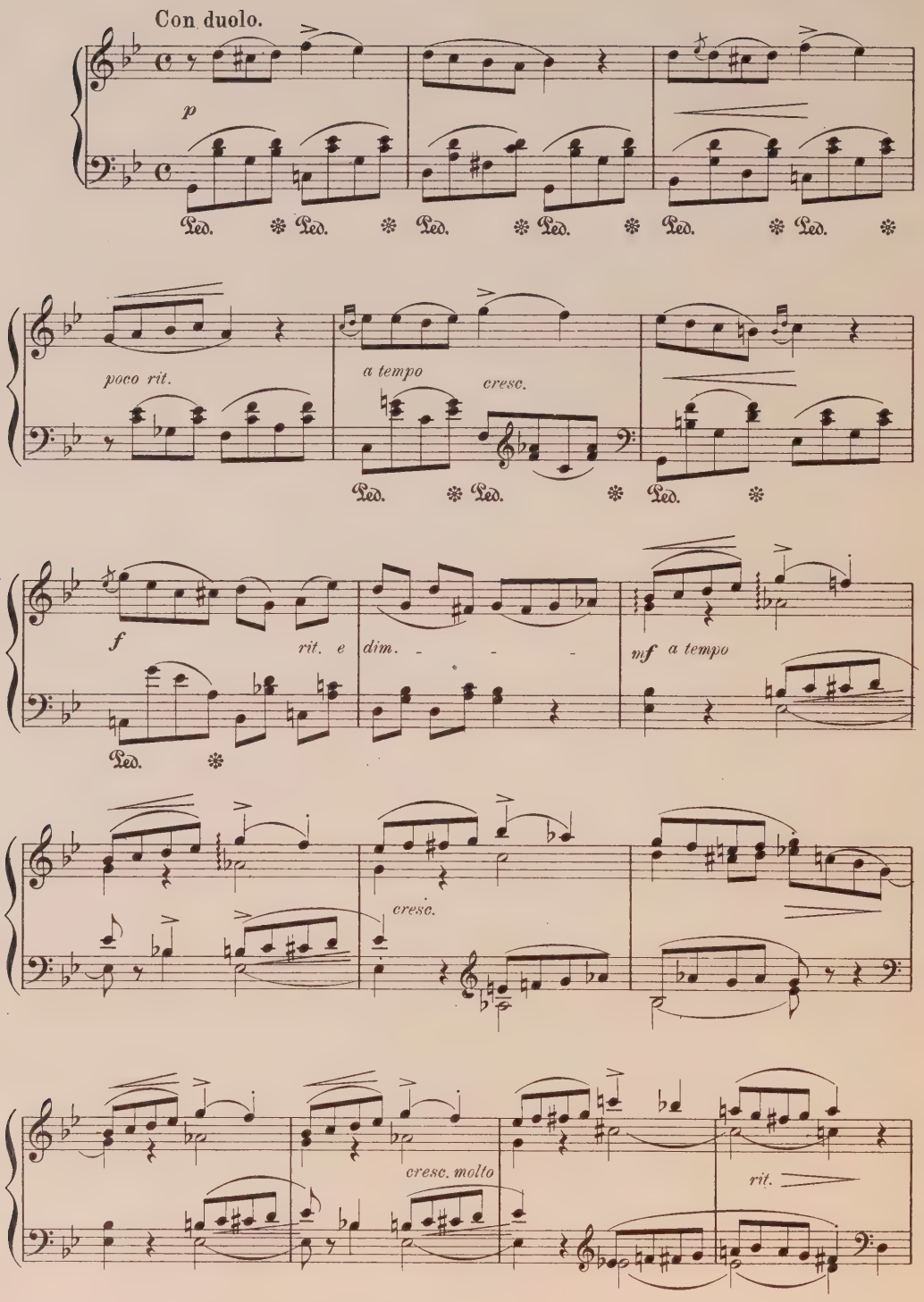

fuocoso
fz
f
rf
Ped.
Ped.
fp
f
fz
Ped.
p
fz
p legg.
rf
Ped.
p
rf
p
dim.
a tempo
e rit.
p legg.

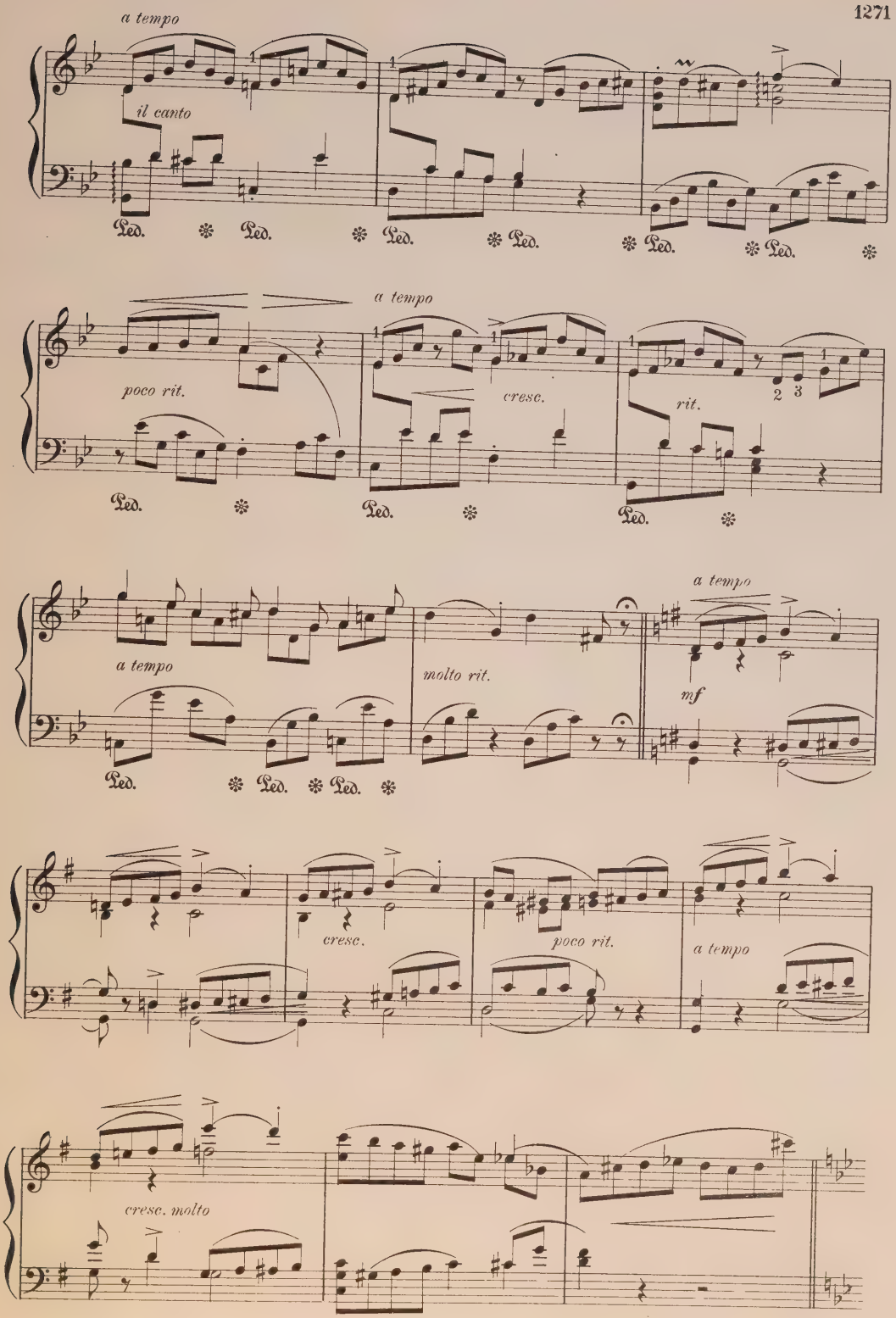

p
fuocoso
f
mf
rf
p
f
ten.
mf
cresc.
fz
pp legg.
ten.
Ped.
p
sf
p
rf
rit.
p
a tempo

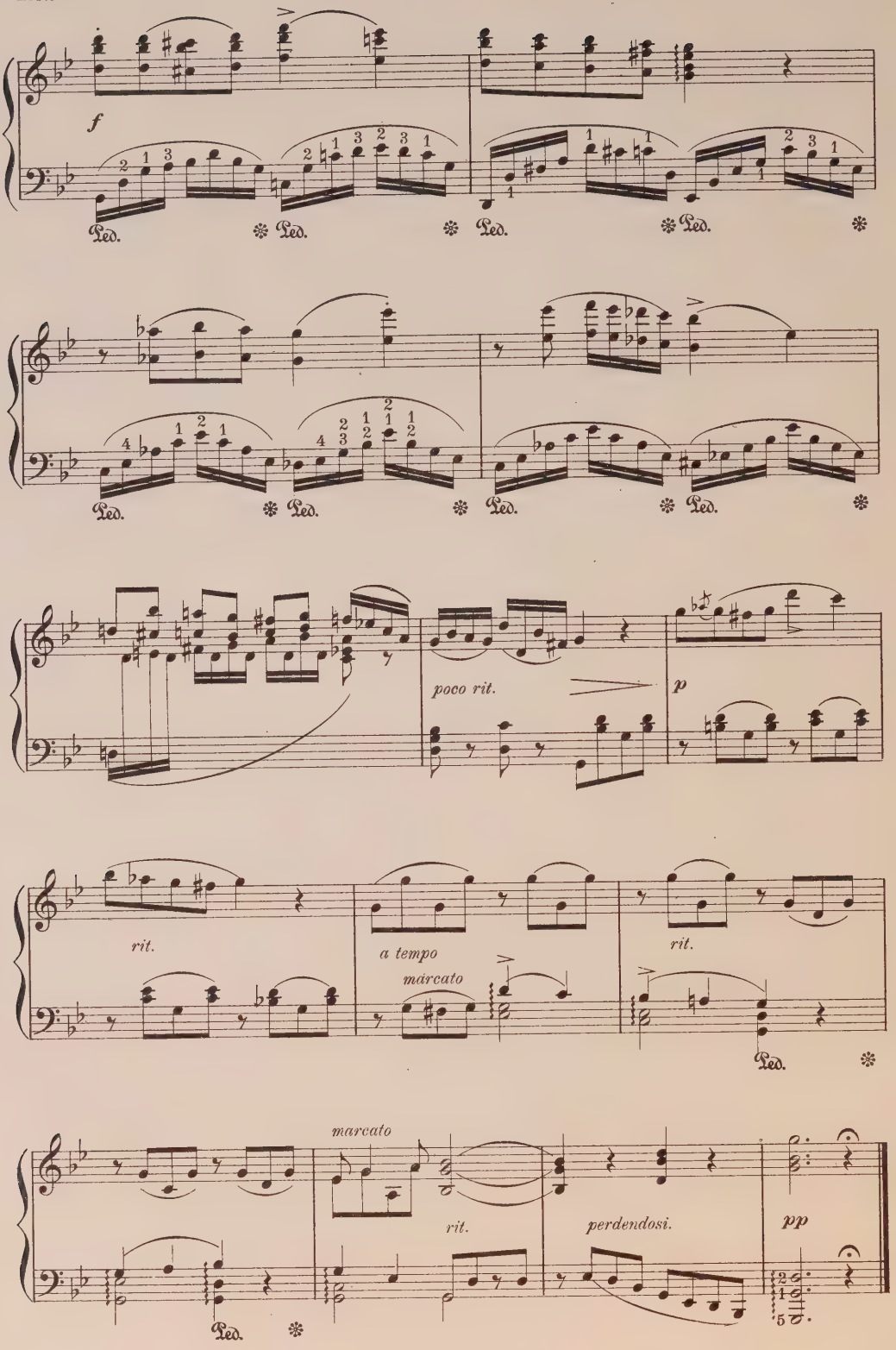

p dol.
fp
f
mezzo
p
p
mf
p
rf
fp
un
f
poco riten.
presto
pp
sf

Élégie.

Ed. ROHDE.



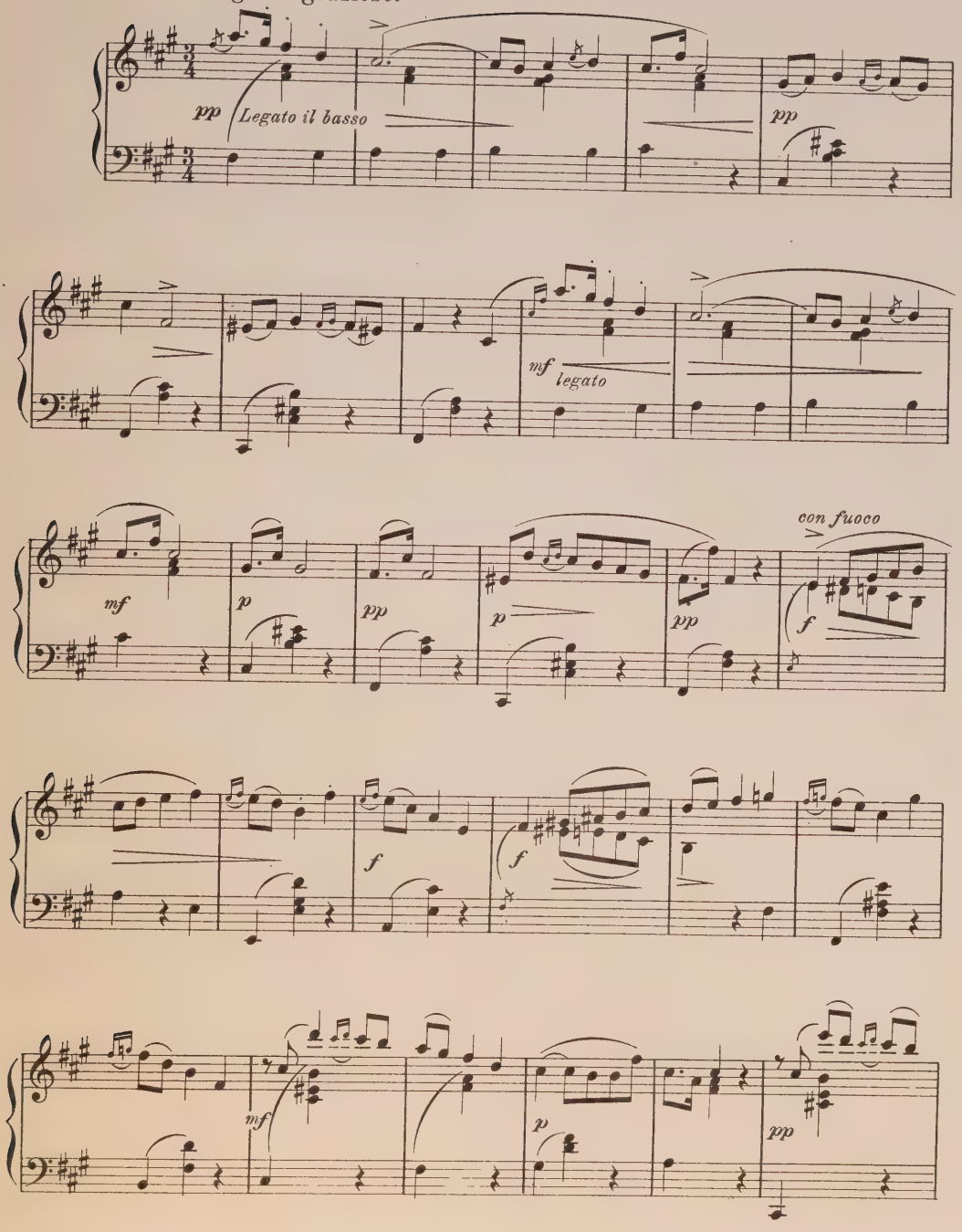

a tempo
il canto
Ped.
a tempo
poco rit.
cresc.
rit.
a tempo
molto rit.
a tempo
mf
cresc.
poco rit.
a tempo
cresc. molto

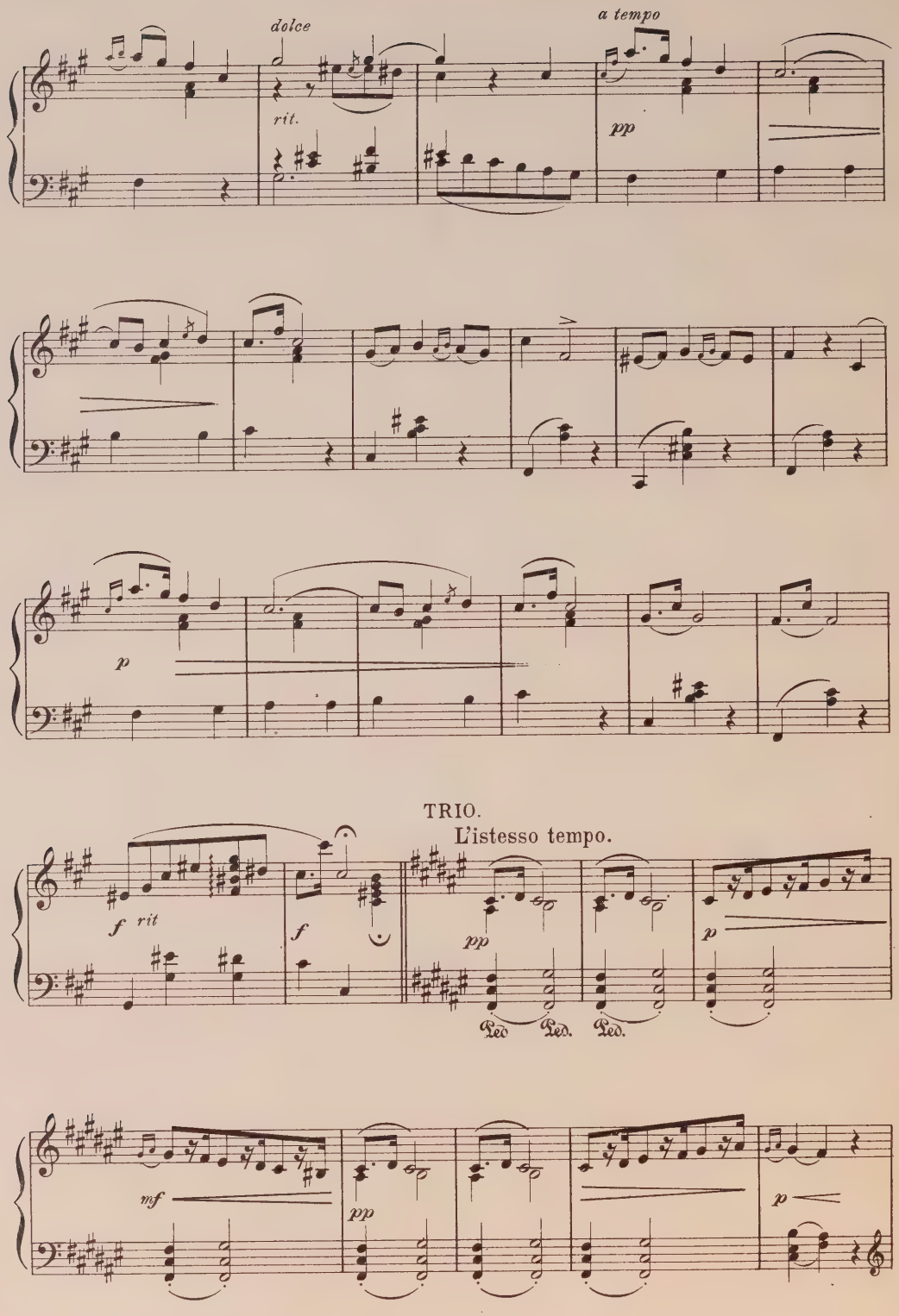

f
Ped.
poco rit.
p
rit.
a tempo
marcato
rit.
marcato
rit.
perdendosi.
pp

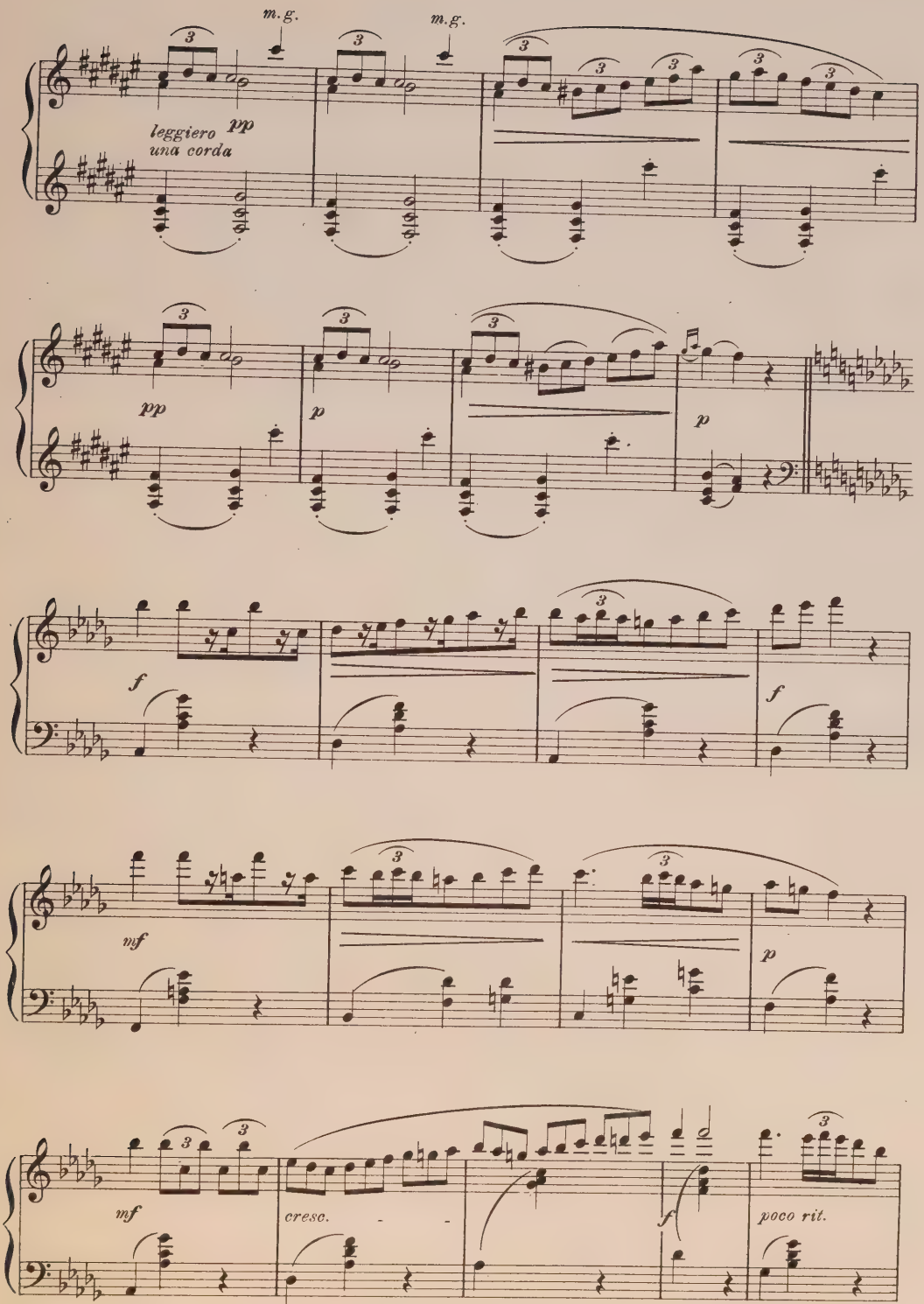
Mazurka.

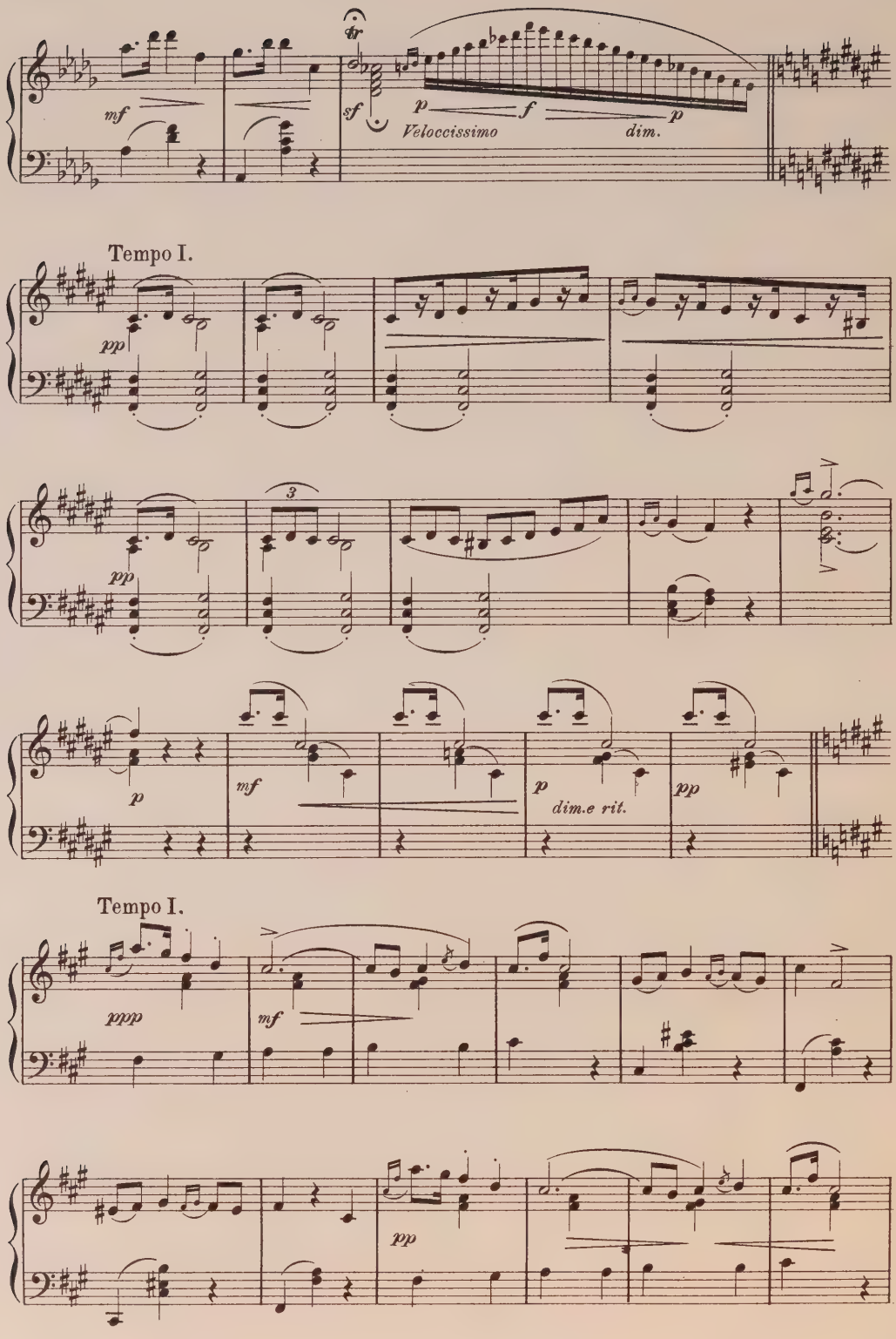
GÉNARI KARGANOFF, Op. 3. № 3.

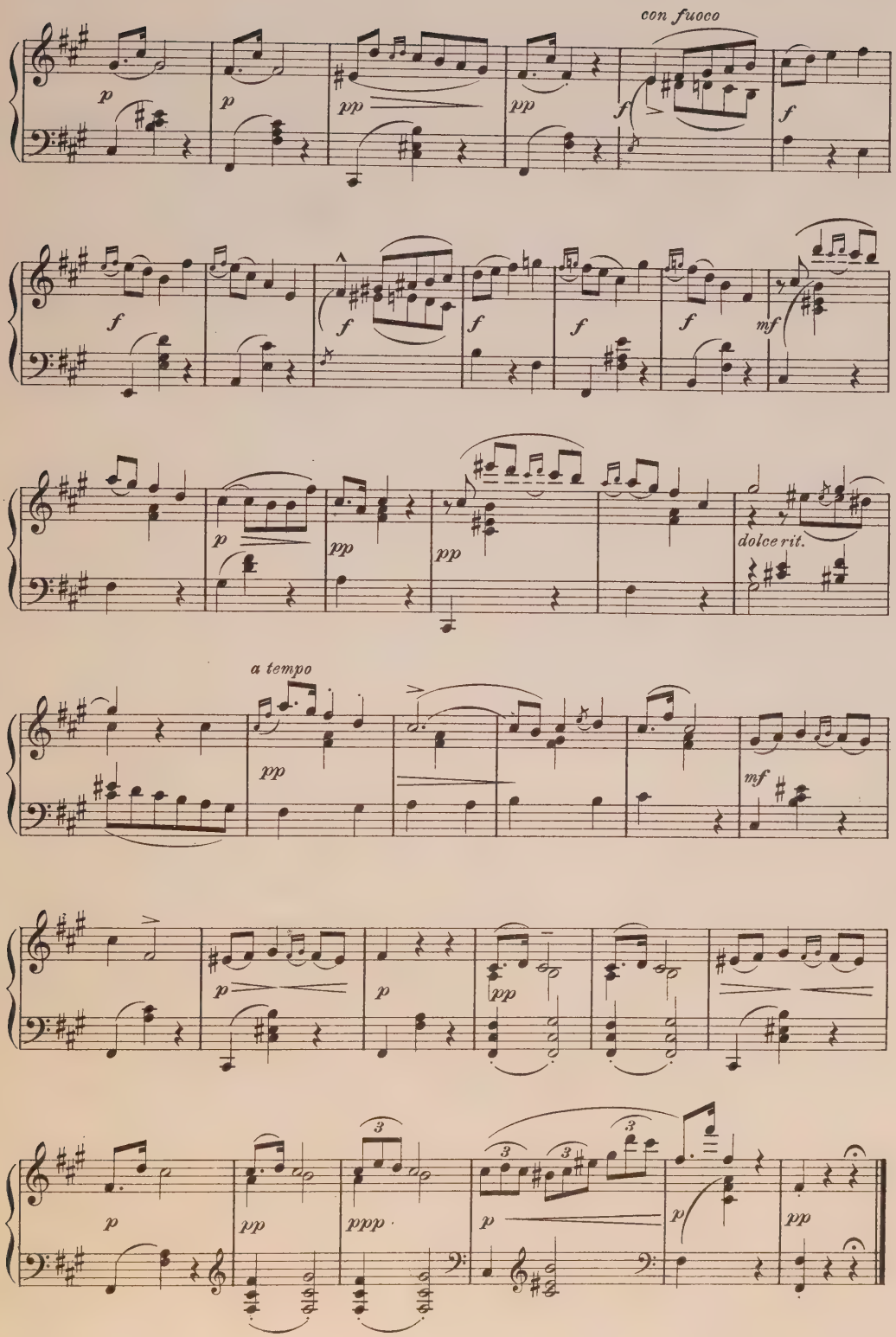
Allegretto grazioso.




dolce
rit.
a tempo
pp
p
TRIO.
L'istesso tempo.
f rit
f
pp
p
Ped.
Ped.
Ped.
mf
pp
p


m.g.
m.g.
leggiero una corda
pp
pp
p
p
f
f
mf
p
mf
cresc.
f
poco rit.

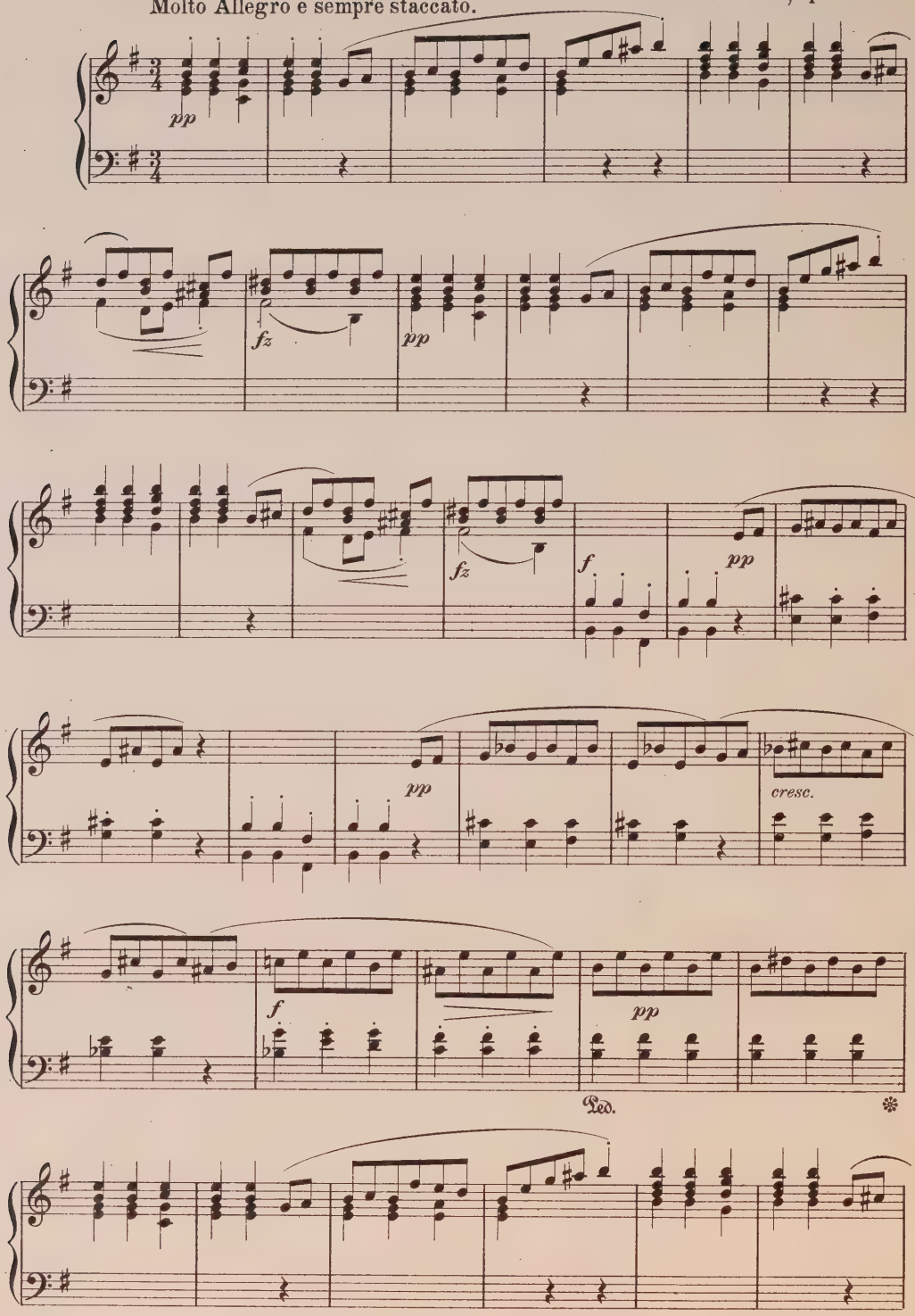

mf
sf
tr
p
f
p
Veloccissimo
dim.
Tempo I.
pp
3
pp
p
mf
p
dim.e rit.
pp
Tempo I.
ppp
mf
pp

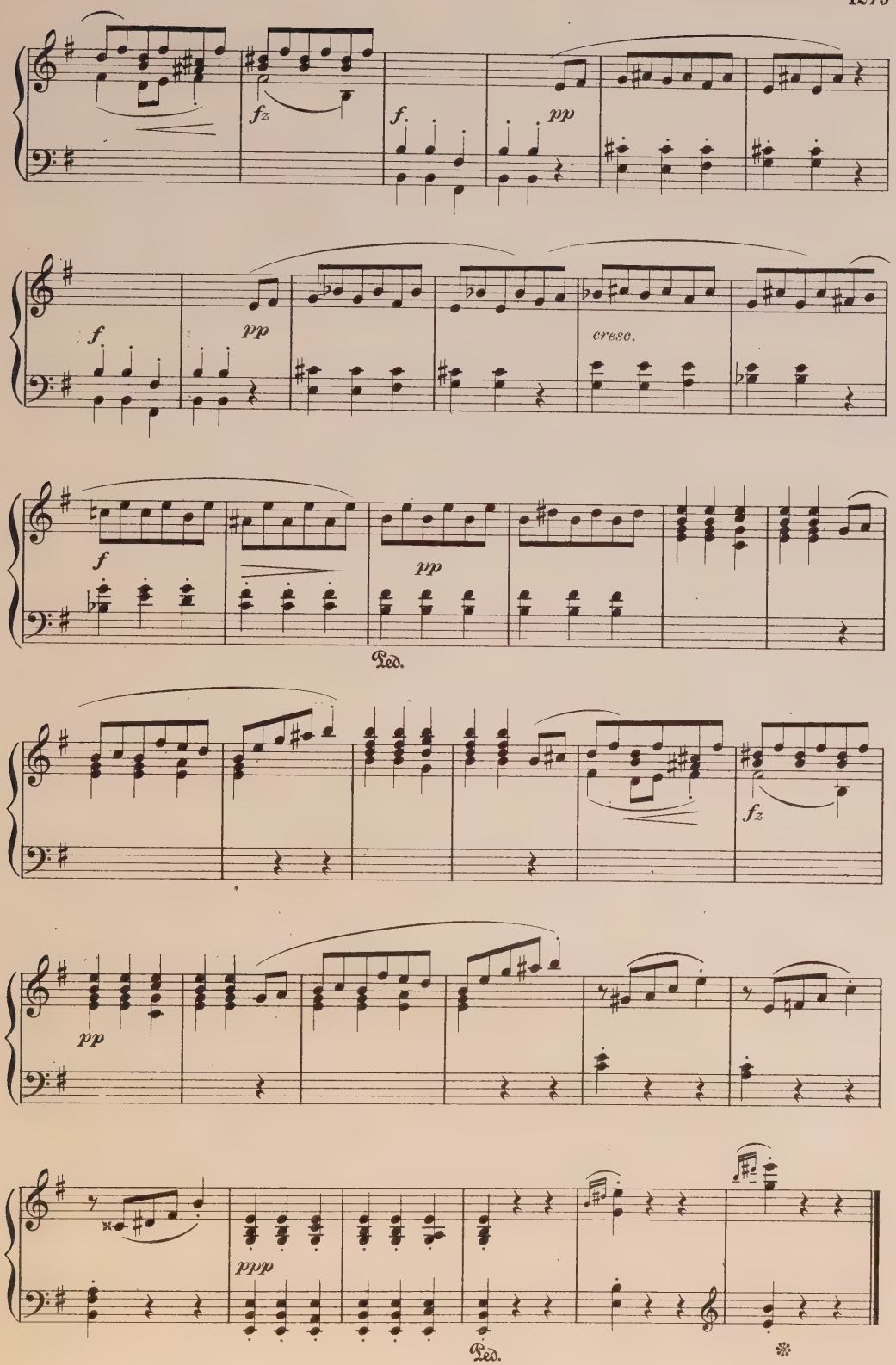

con fuoco
dolce rit.
a tempo

Elfin Dance.

Molto Allegro e sempre staccato.

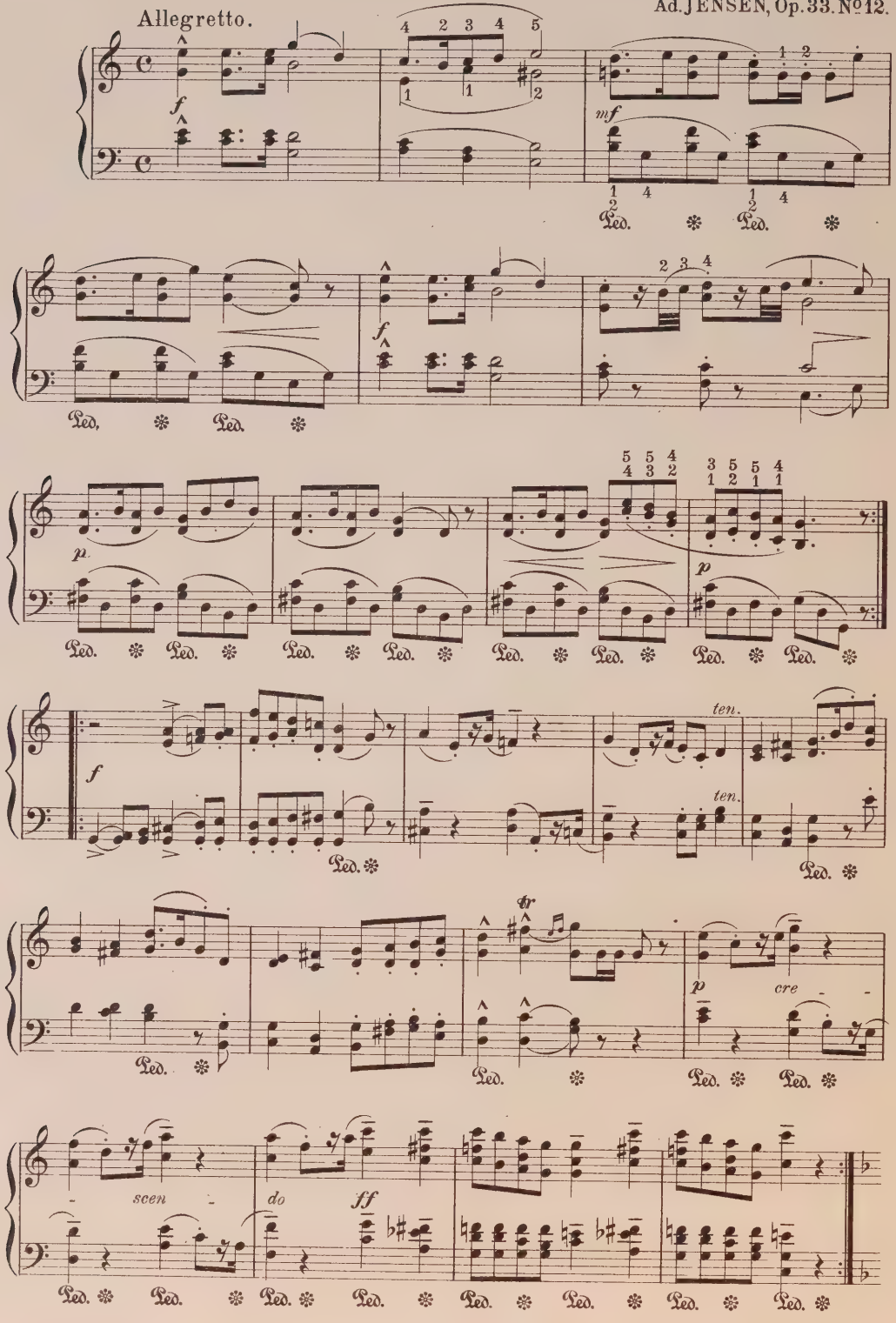
Edw. GRIEG, Op 12. № 4.



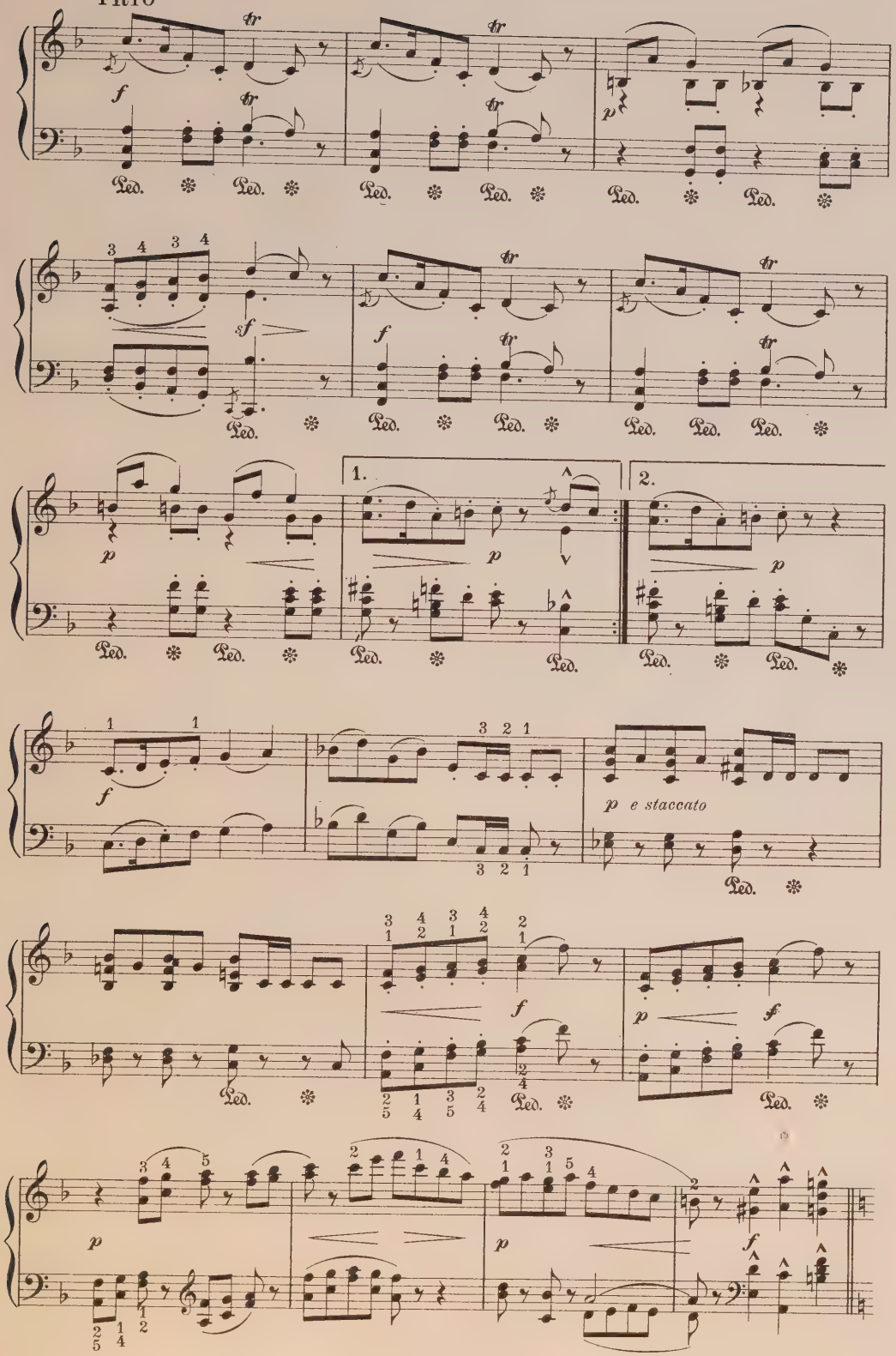

fz
f.
pp
f
pp
cresc.
f
pp
Ped.
fz
pp
ppp
Ped.

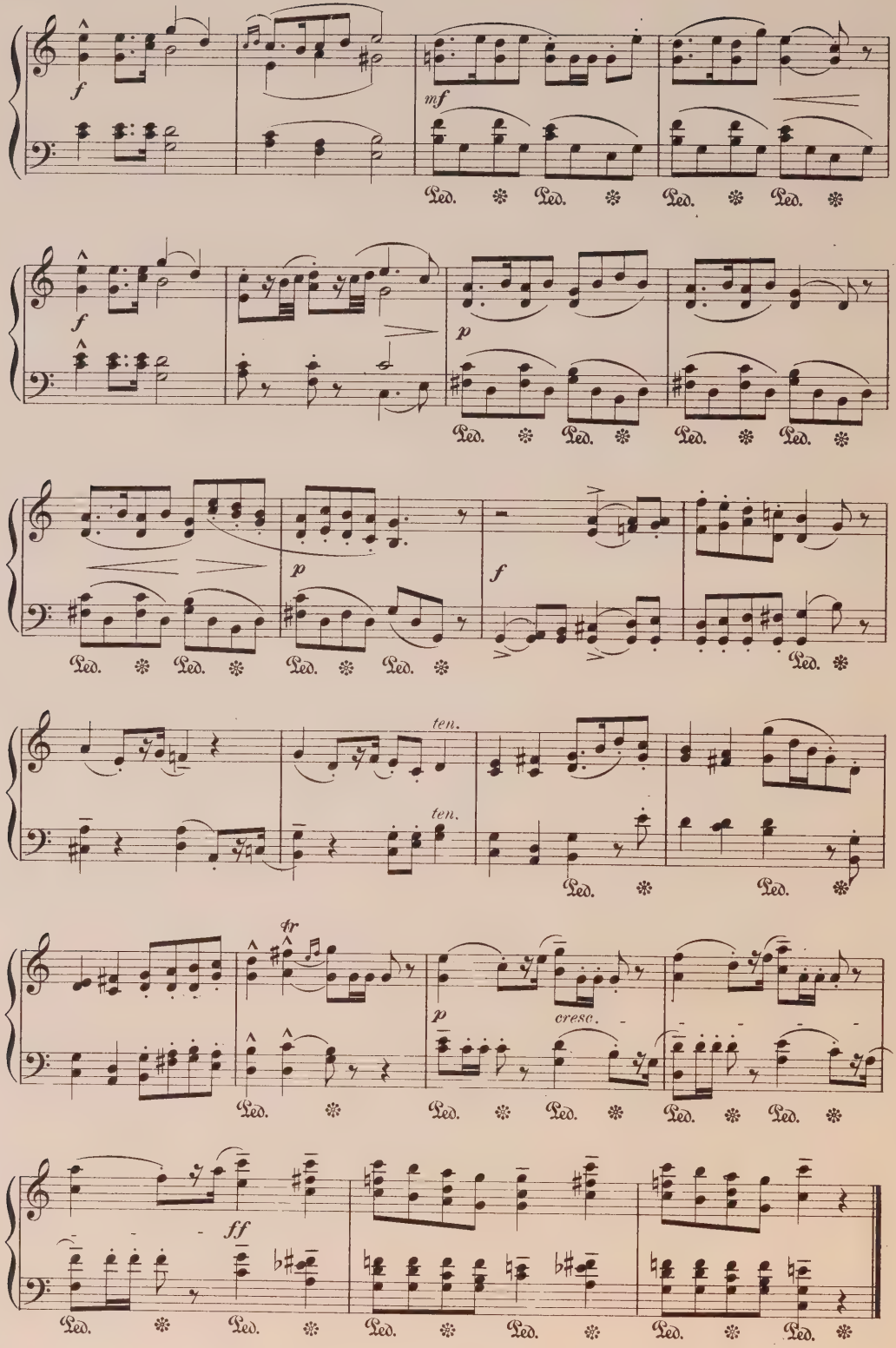
Children's March.

Ad. JENSEN, Op. 33. №12.



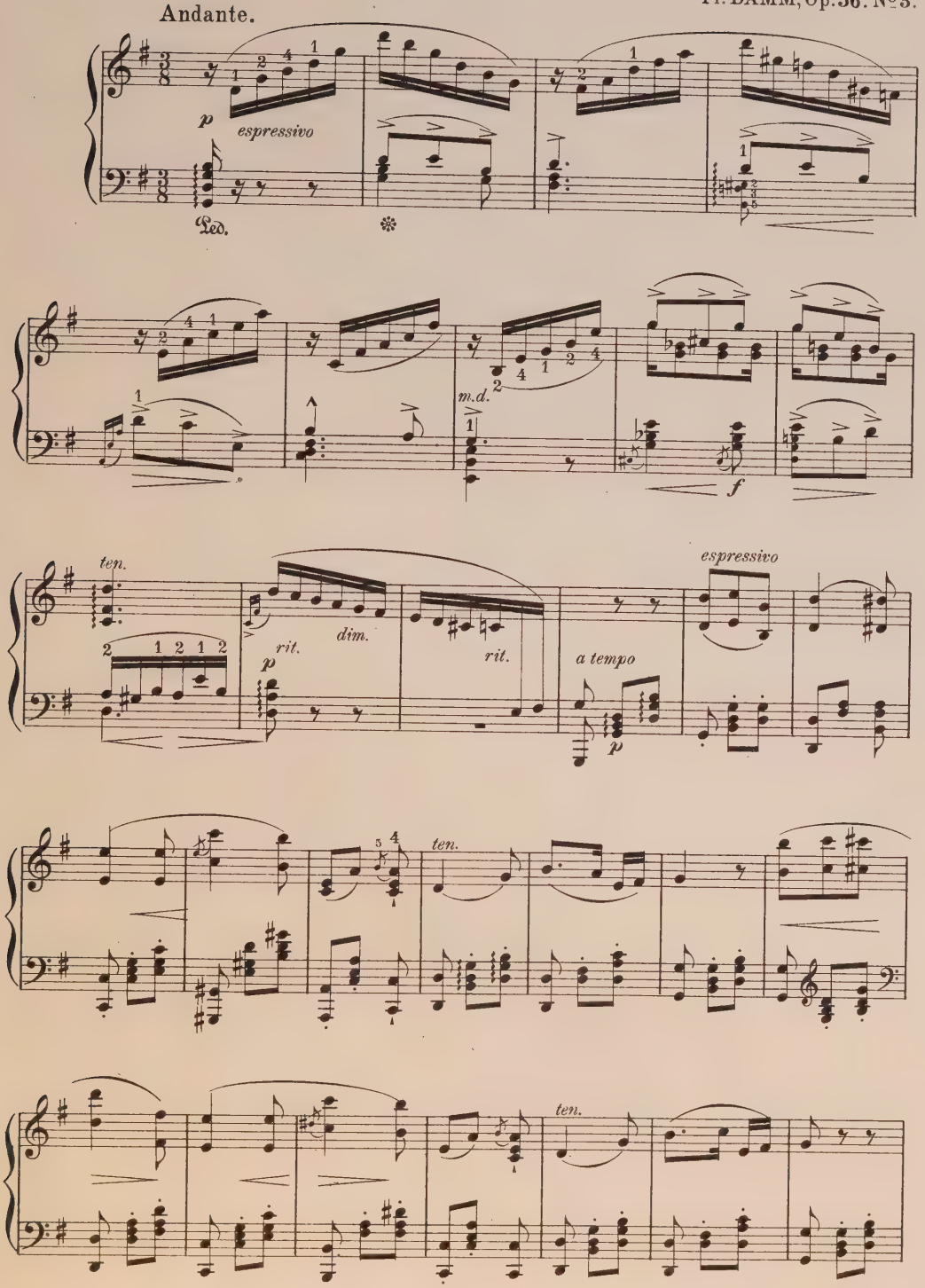
TRIO

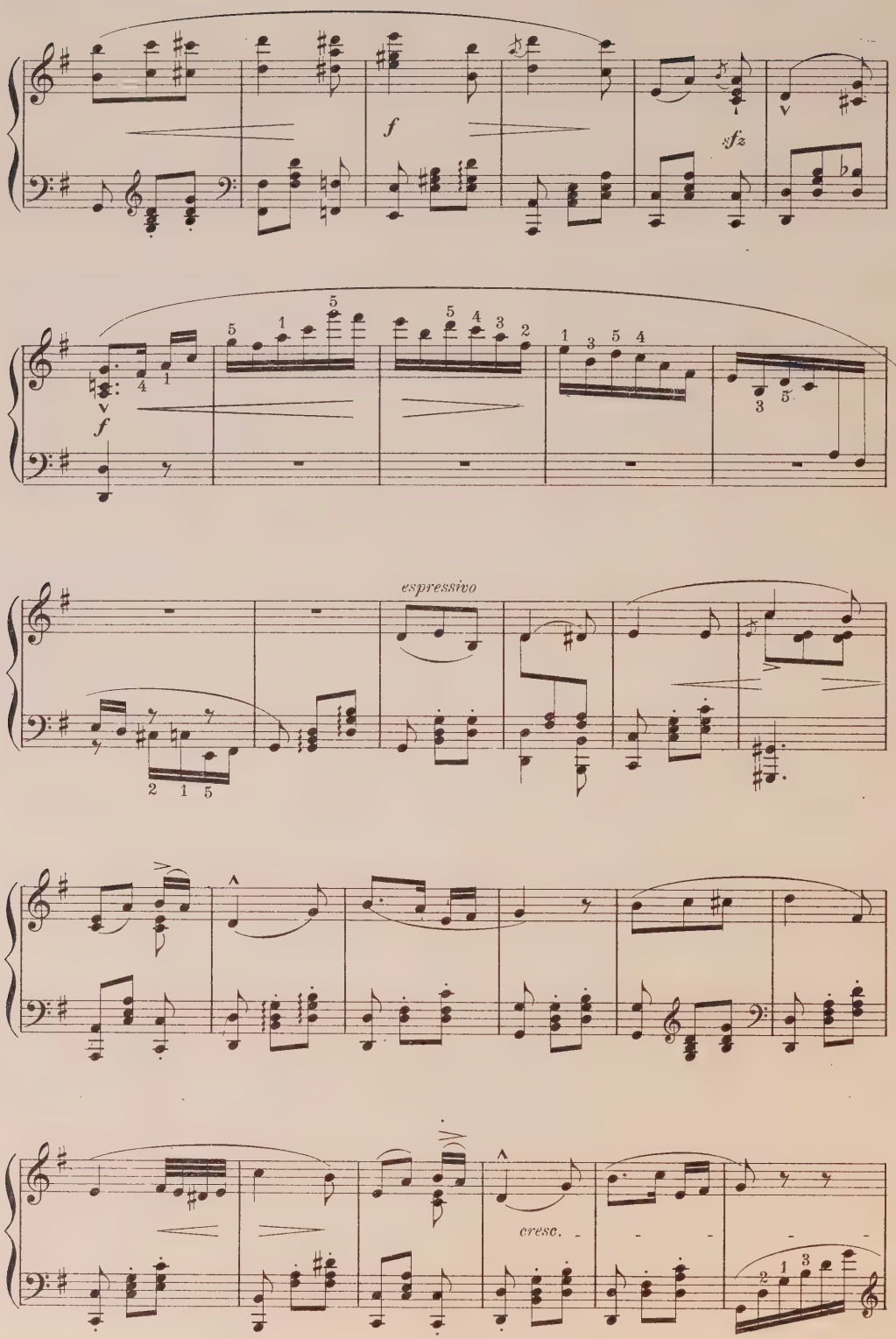


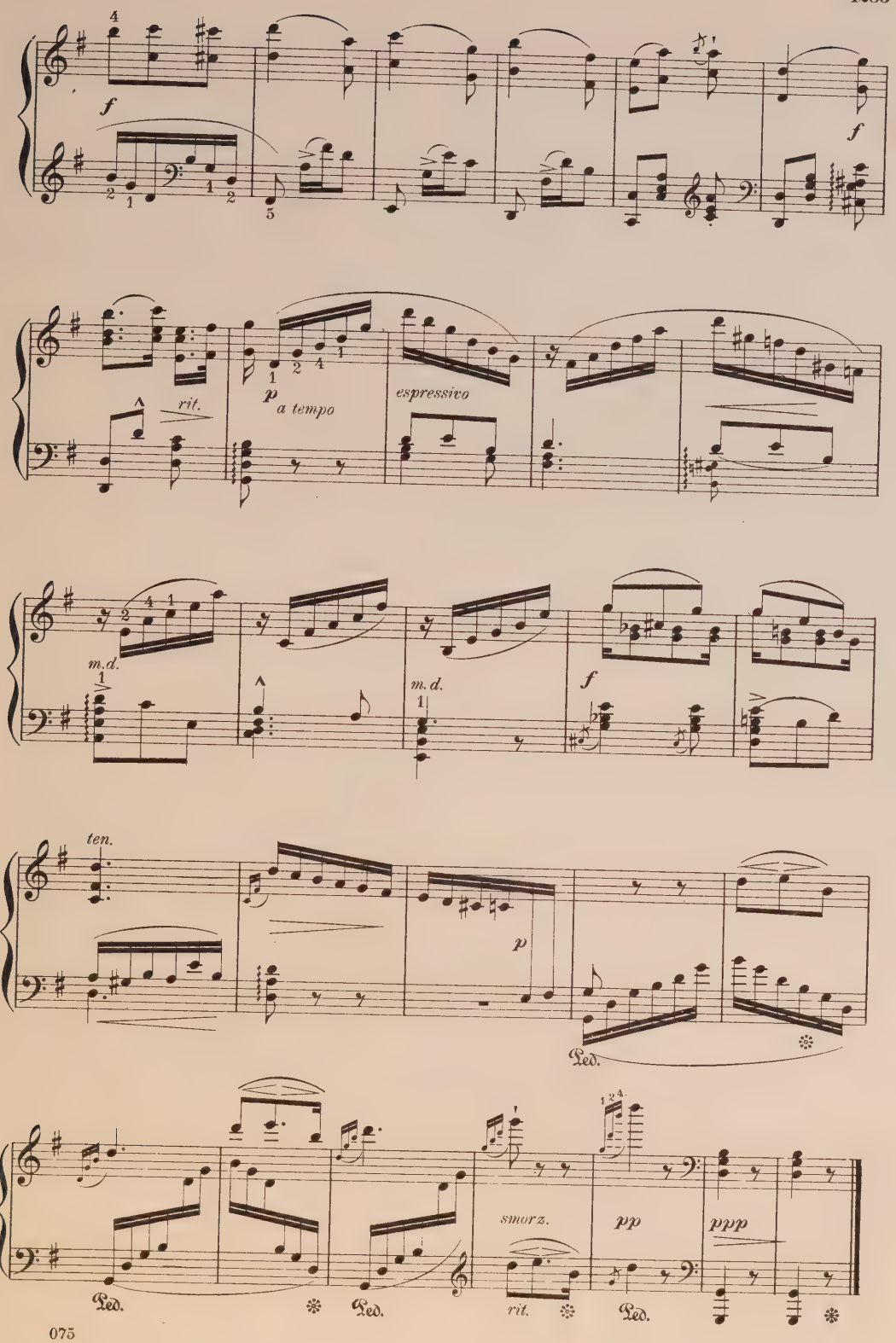

f
mf
Ped.
f
p
Ped.
p
f
Ped.
ten.
ten.
Ped.
fr
p
cresc.
Ped.
ff
Ped.

Russian Serenade.

Fr. DAMM, Op. 56. No 3.

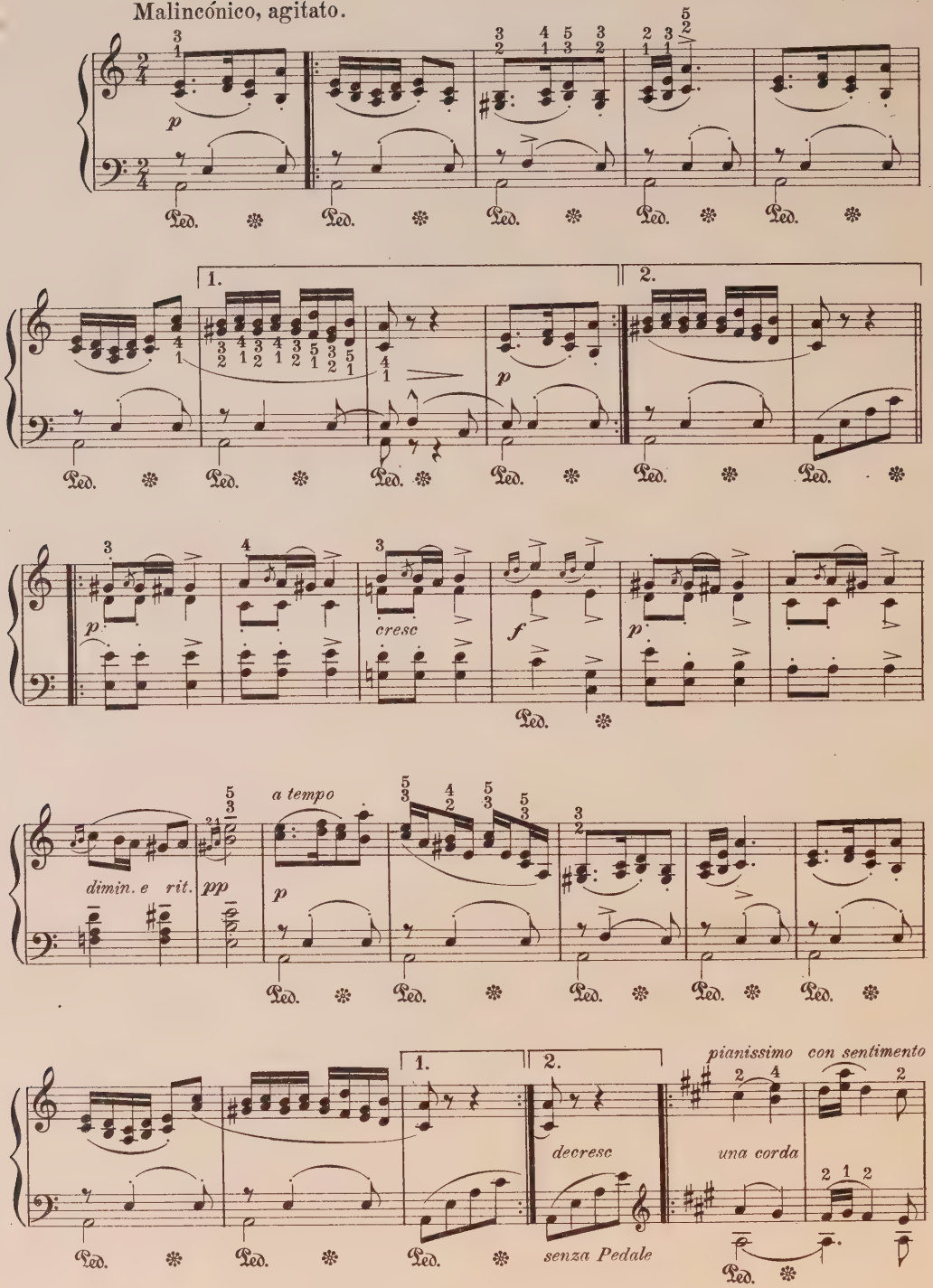


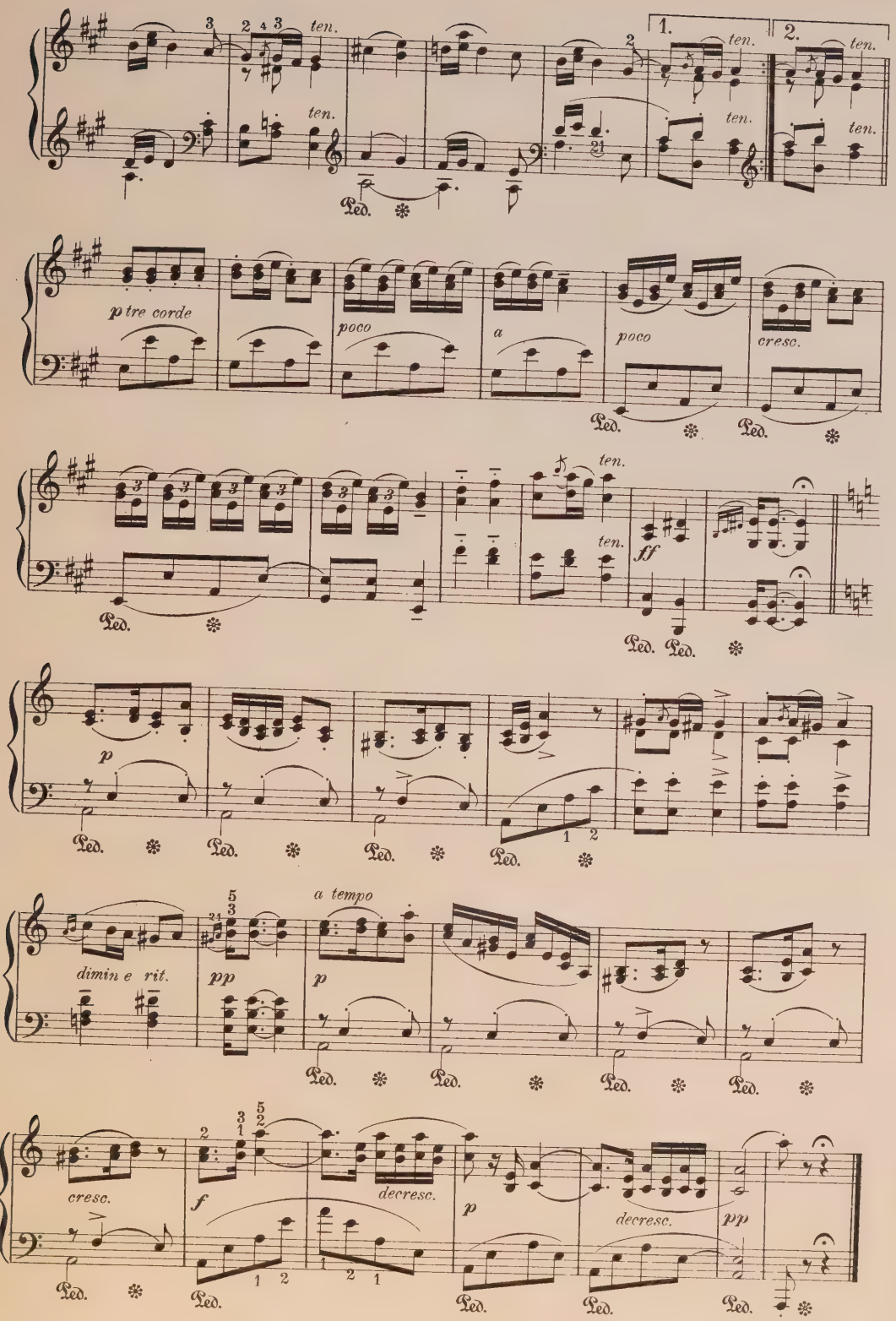

f
sfz
f
espressivo
cresc.


f
f
rit.
p
a tempo
espressivo
m.d.
m.d.
f
ten.
p
Ped.
smorz.
pp
ppp
Ped.
Ped.
rit.
Ped.

Hungarian.

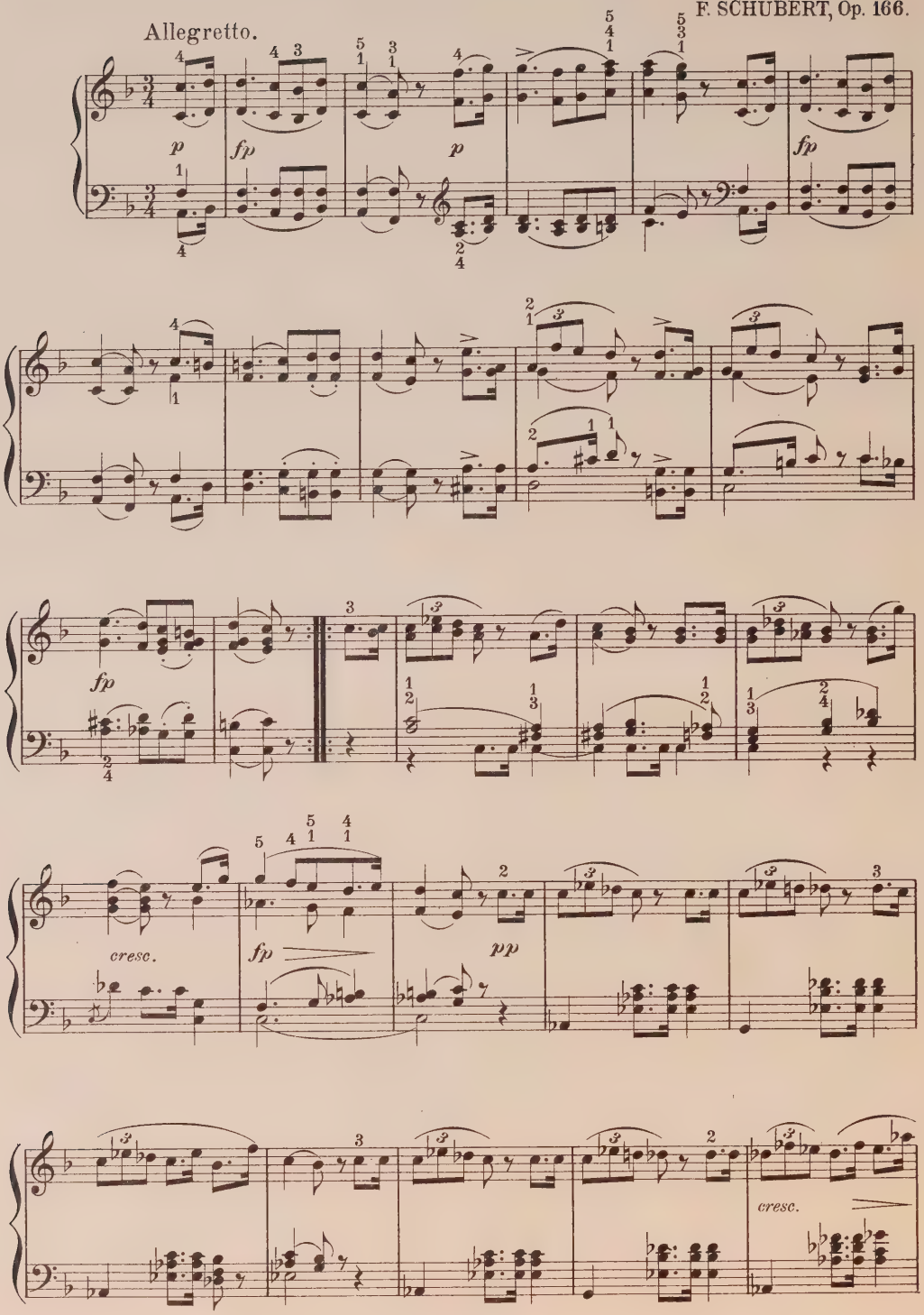
Ad. JENSEN, Op. 33. № 13.

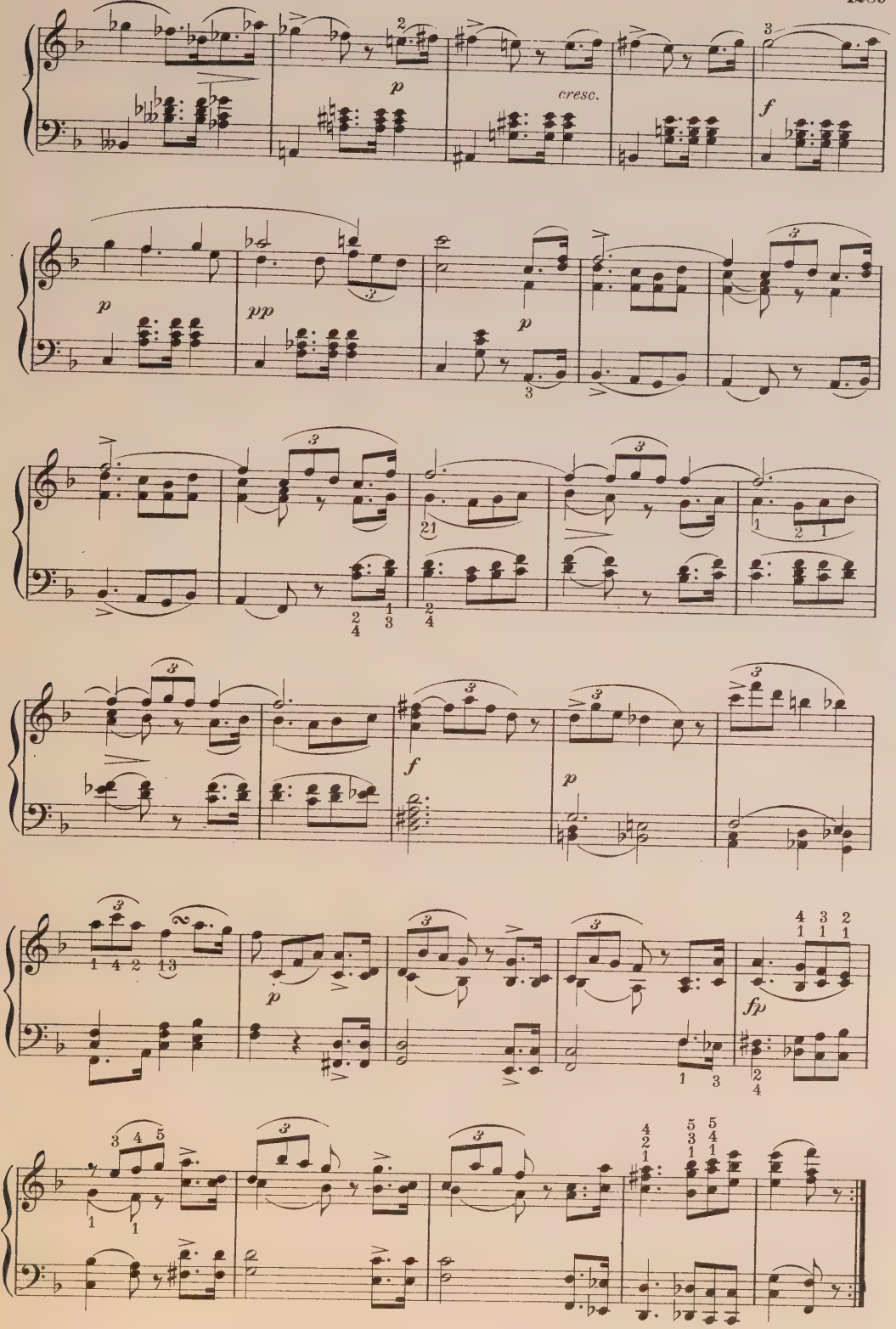



ten.
1.
2.
p tre corde
poco
a
poco
cresc.
ff
p
dimin e rit.
pp
a tempo
cresc.
f
decresc.
p
decresc.
pp
Ped.

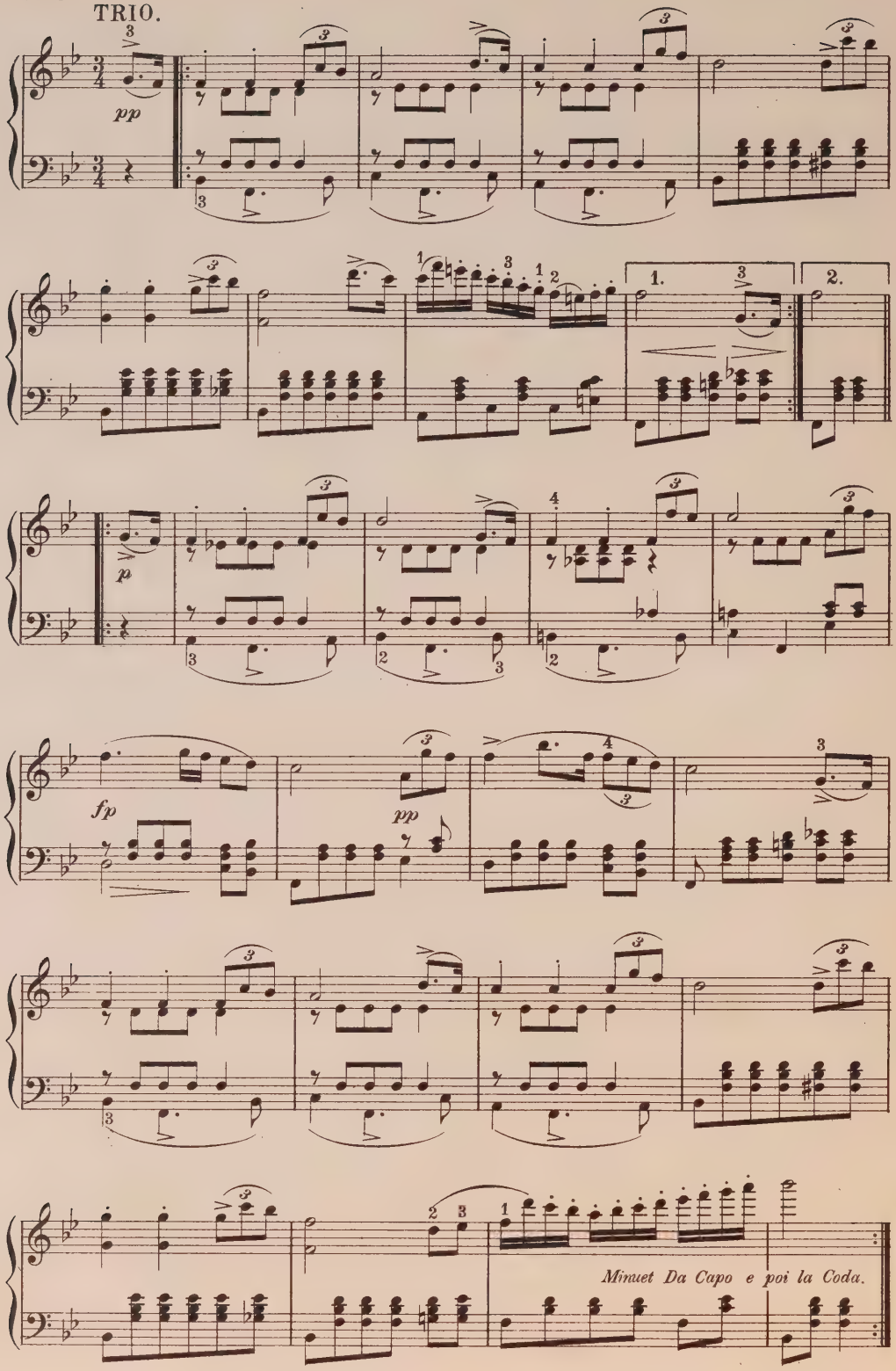
Minuet from the Octett.

F. SCHUBERT, Op. 166.

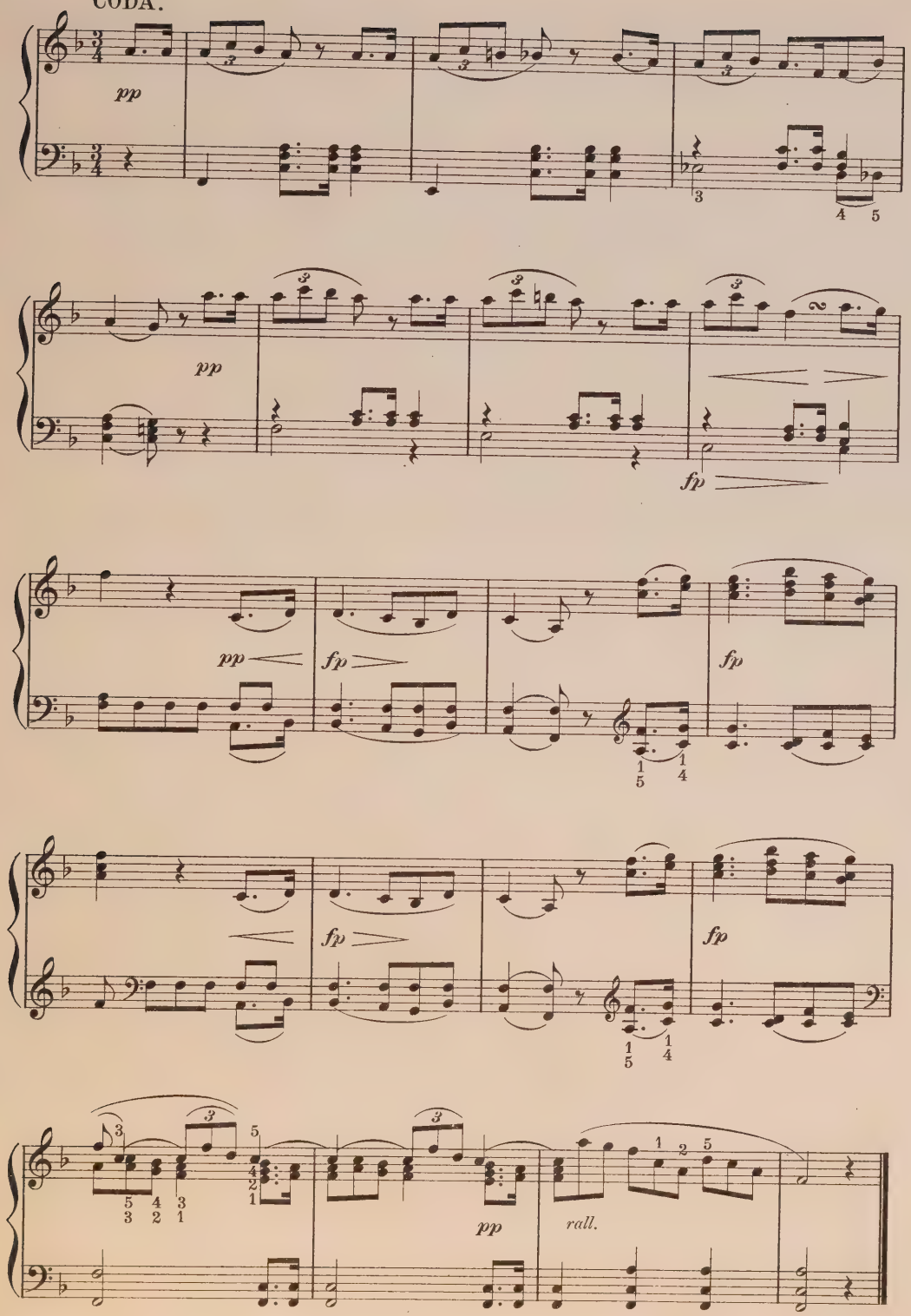



cresc.
p
pp
f
fp

TRIO.

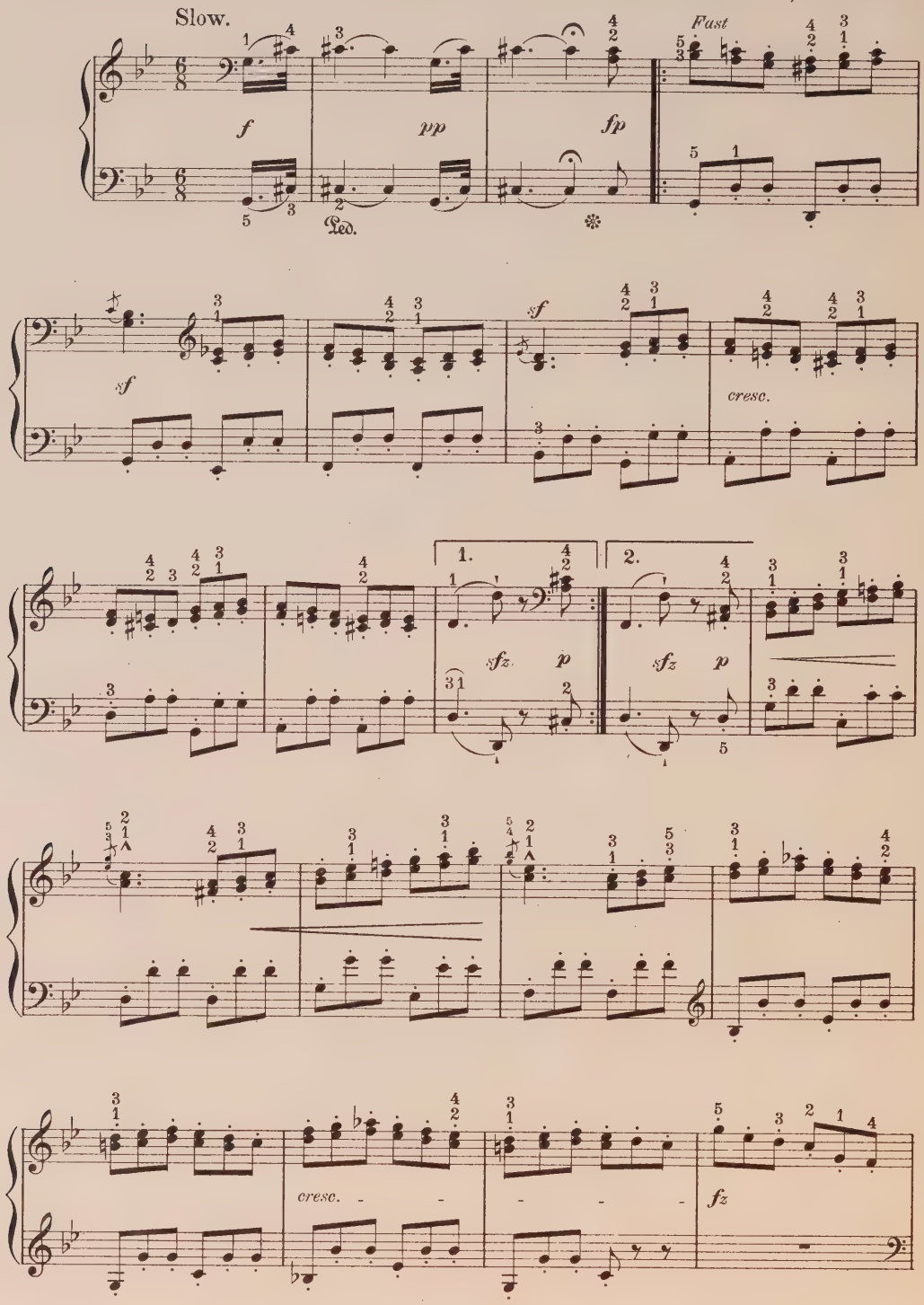


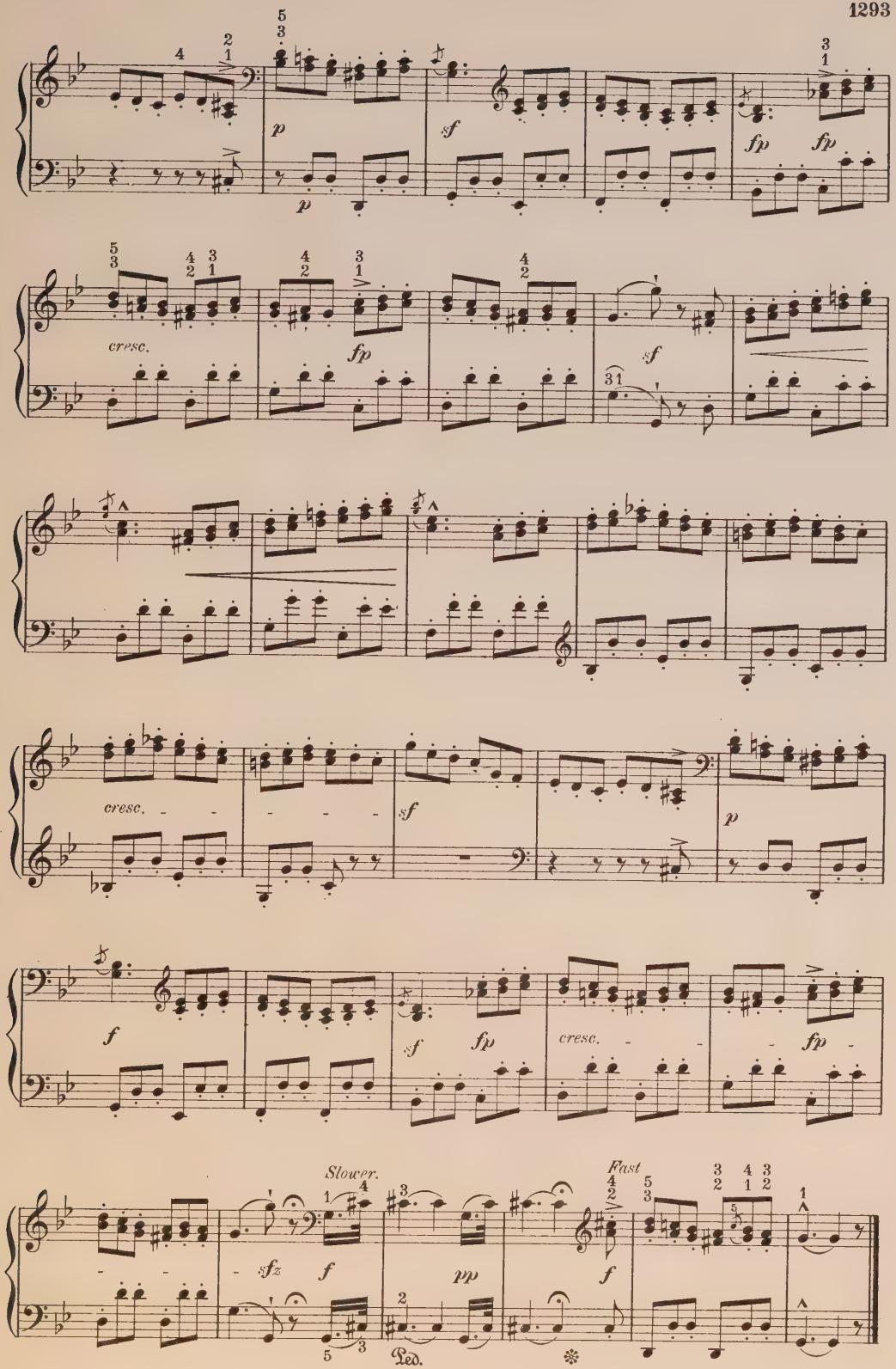
CODA.



Song of Italian Mariner.

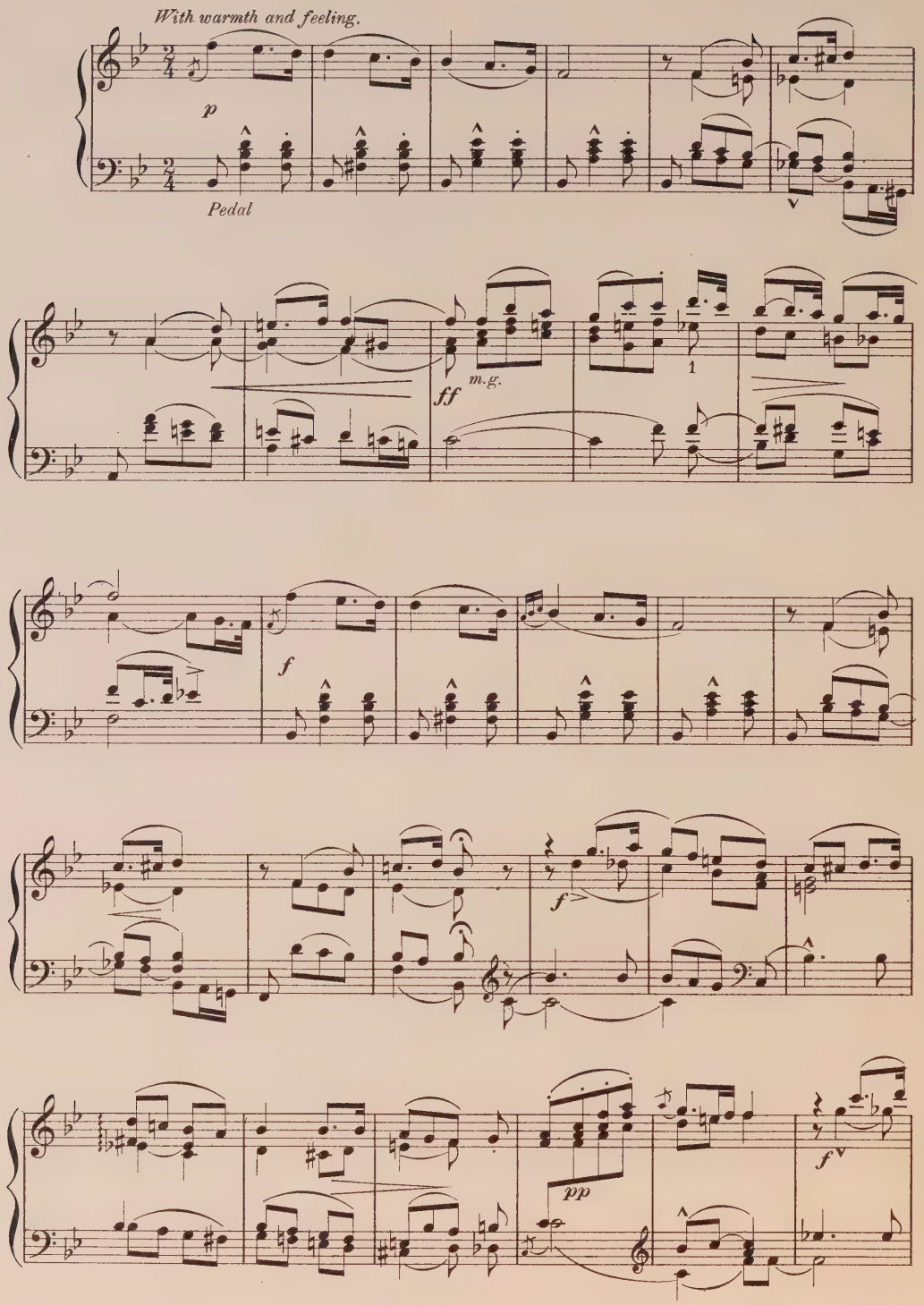
R. SCHUMANN, Op. 68. No 32.

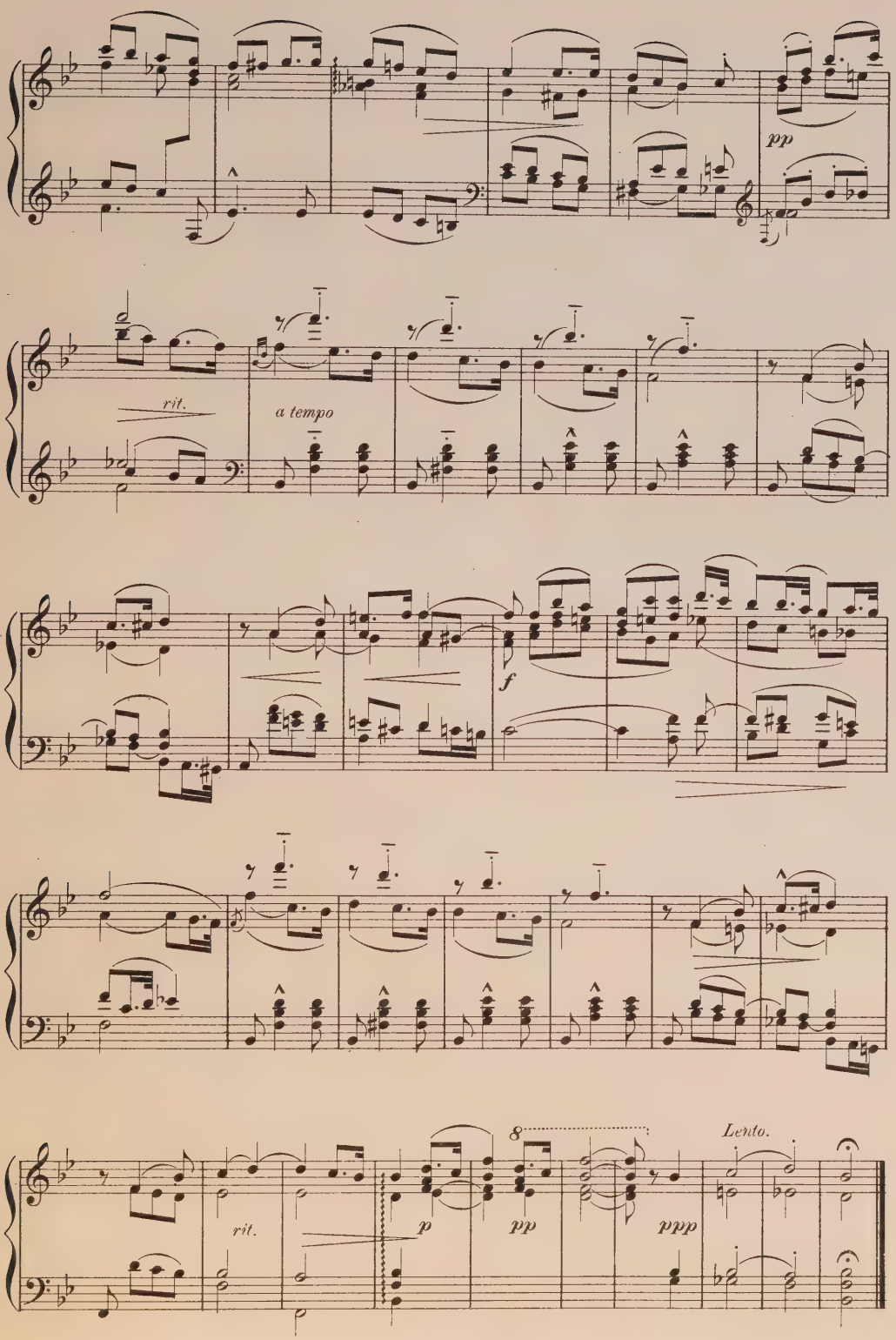



p
p
sf
fp
fp
cresc.
fp
sf
cresc.
sf
p
f
sf
fp
cresc.
fp
Slower.
sfz
f
pp
Fast
f
Ped.

Forget Me Not.

ROB. SCHWALM.



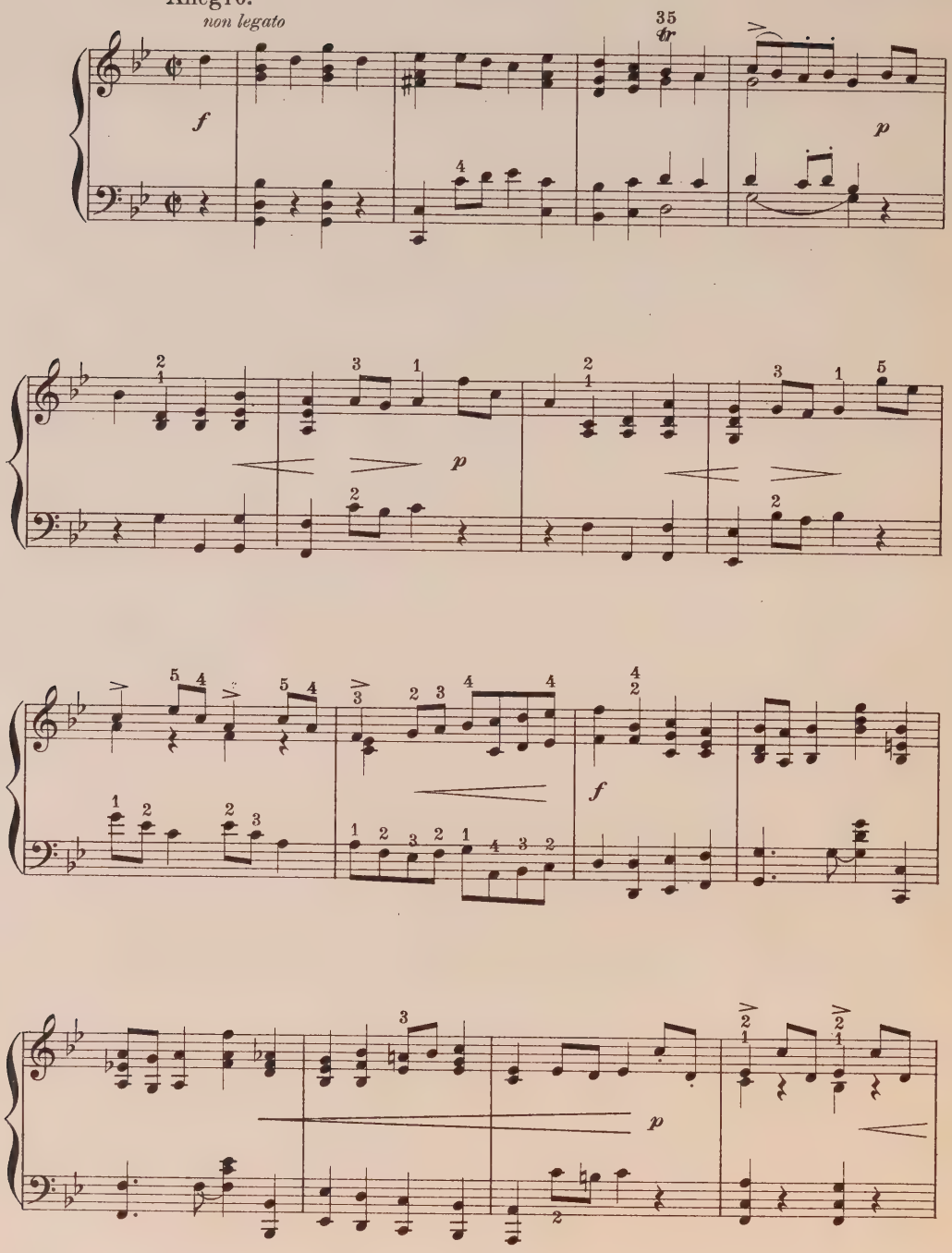

pp
rit.
a tempo
f
8
Lento.
rit.
p
pp
ppp

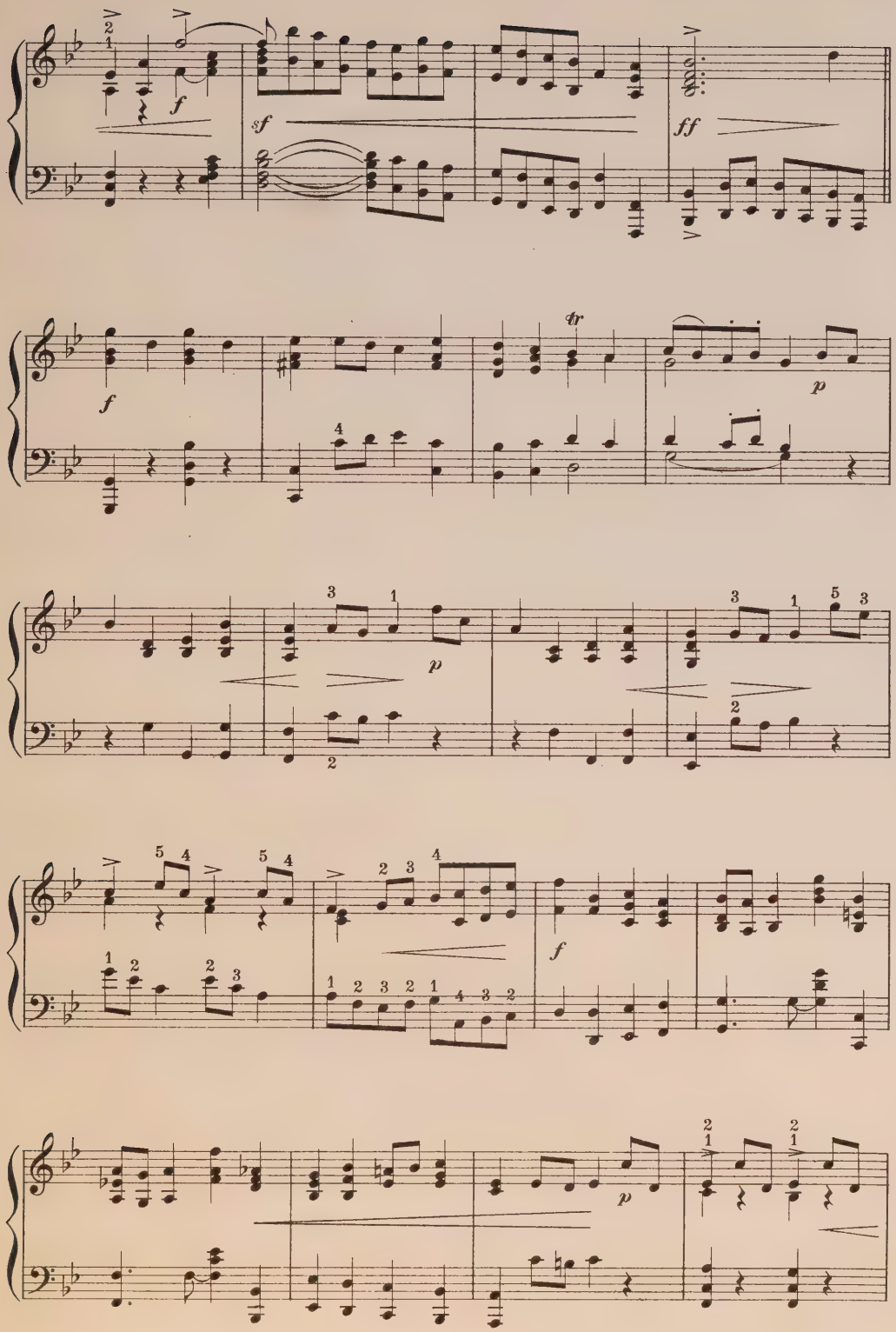
Bourrée.

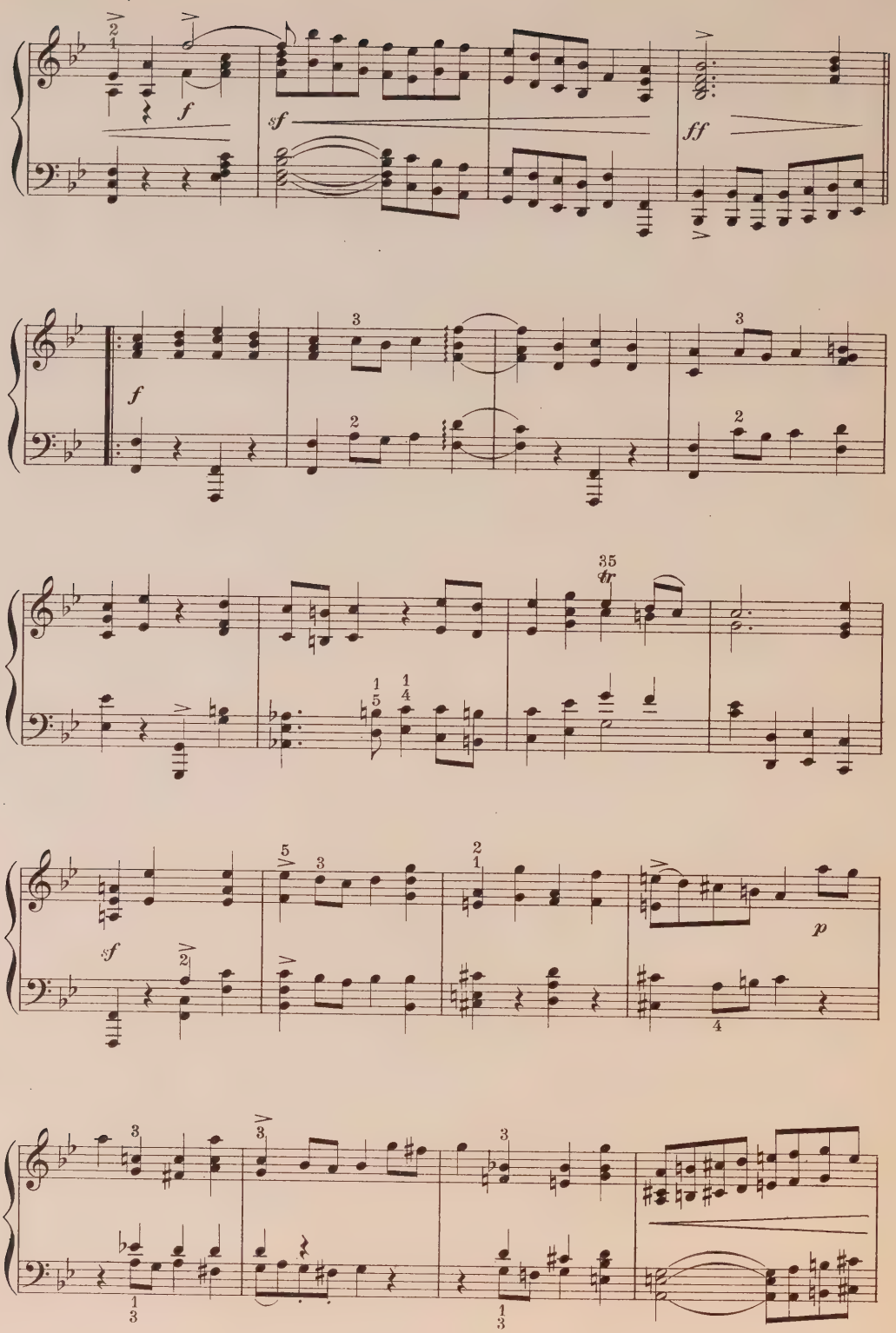
from the 2d Violin Sonata.

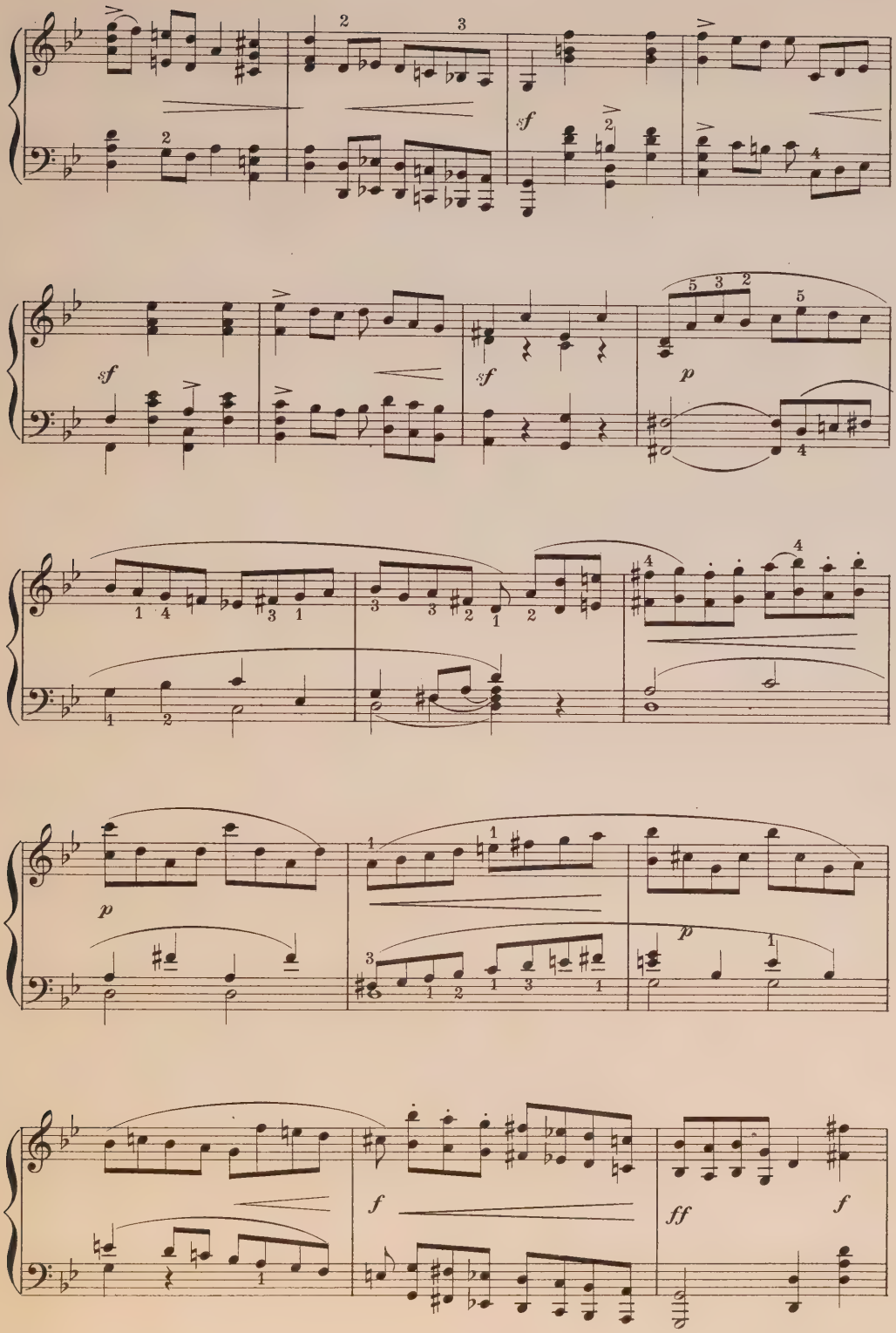
Allegro.
non legato

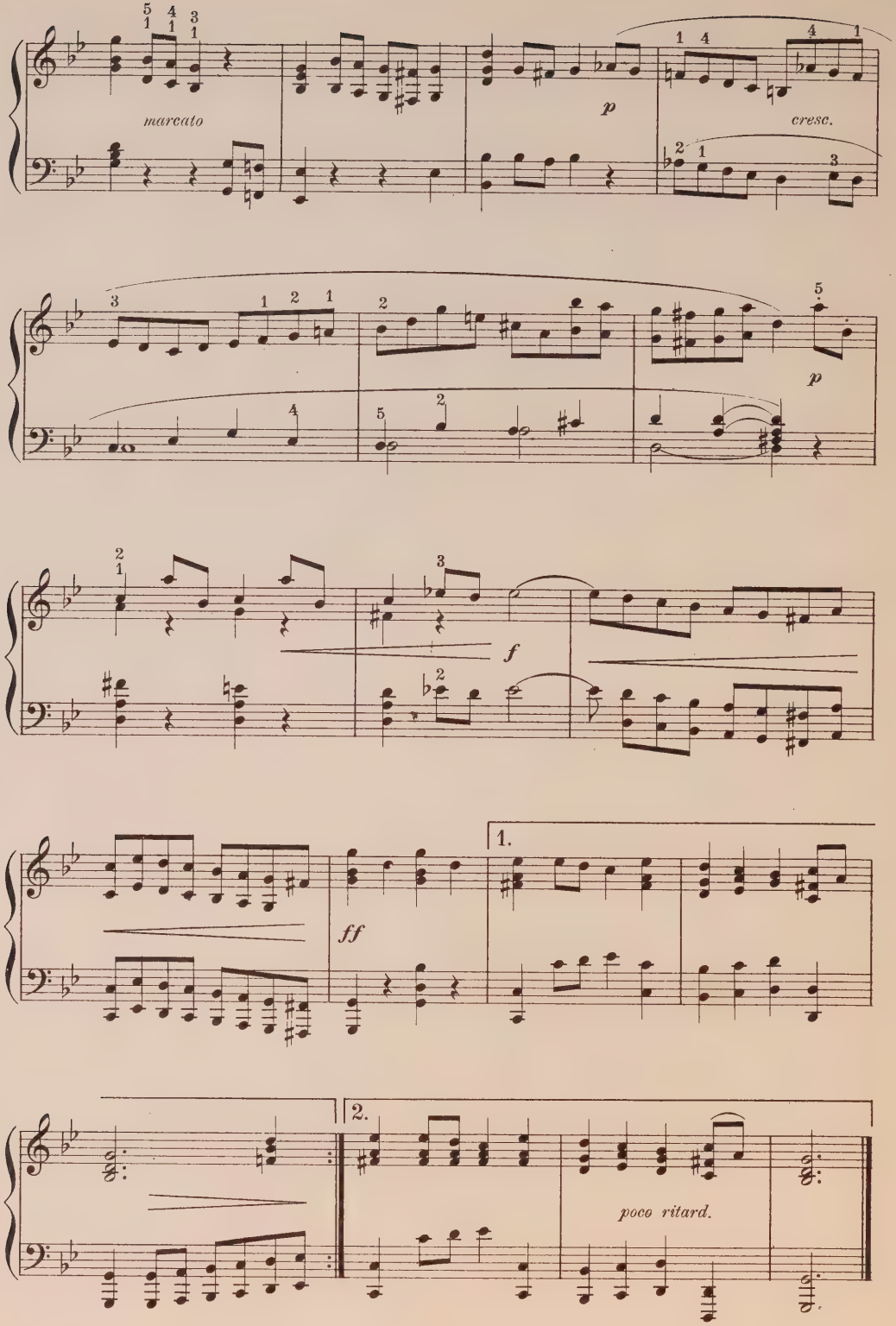
J. S. BACH.




f
sf
ff
tr
p
f
p
f
p


f
sf
ff
f
35
tr
sf
p


sf
sf
sf
p
p
p
f
ff
f


marcato
p
cresc.
p
f
ff
1.
2.
poco ritard.



Arthur Whiting
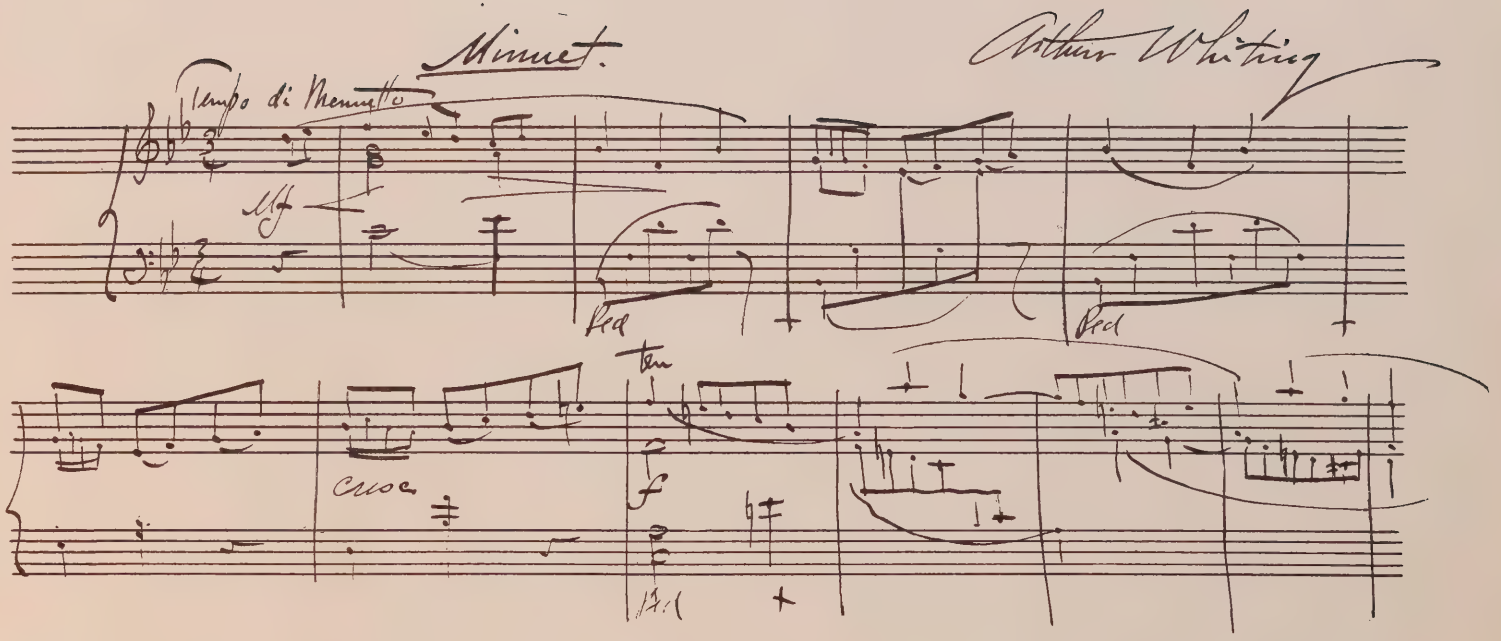
ARTHUR WHITING

ARTHUR WHITING was born in Cambridge, Mass., June 20, 1861. His father and two uncles were professional musicians, while the mother's family were all enthusiastic amateurs who fostered the boy's musical bent. His education, beginning at home, was continued for a time at the New England Conservatory of Music with his uncle, George E. Whiting, in organ playing, J. C. D. Parker, piano, and Stephen Emery, harmony. Then followed five years with William H. Sherwood in pianoforte study, during which time he appeared at concerts in Boston and vicinity, and made his first appearance with the Boston Symphony Orchestra. From 1883 to 1885 was spent at the Munich Royal Conservatory with Josef Rheinberger in counterpoint and composition, where he produced at the concerts piano compositions, chamber music, and a concert overture, which was played on his return to America at the Worcester Festival and later with the Boston Symphony Orchestra.

This latter organization further presented a piano *Concerto* and *Suite* for strings and horns. The composer also played the *Concerto* at a series of concerts in New York under the direction of Frank van der Stucken. He lived for some time in Boston, a teacher of the pianoforte and concert pianist, but for the last few years he has made New York his home.

Mr. Whiting has emphasized the appreciation of music as a necessary part of a liberal education, and it is through his influence that a series of eight concert lectures or expositions of classical and modern chamber music has been instituted at Harvard and Princeton. The aim of the series is to interest the hearer in the biography, history and thematic and poetic construction of the composition, and to proceed to the performance in regular recital form.

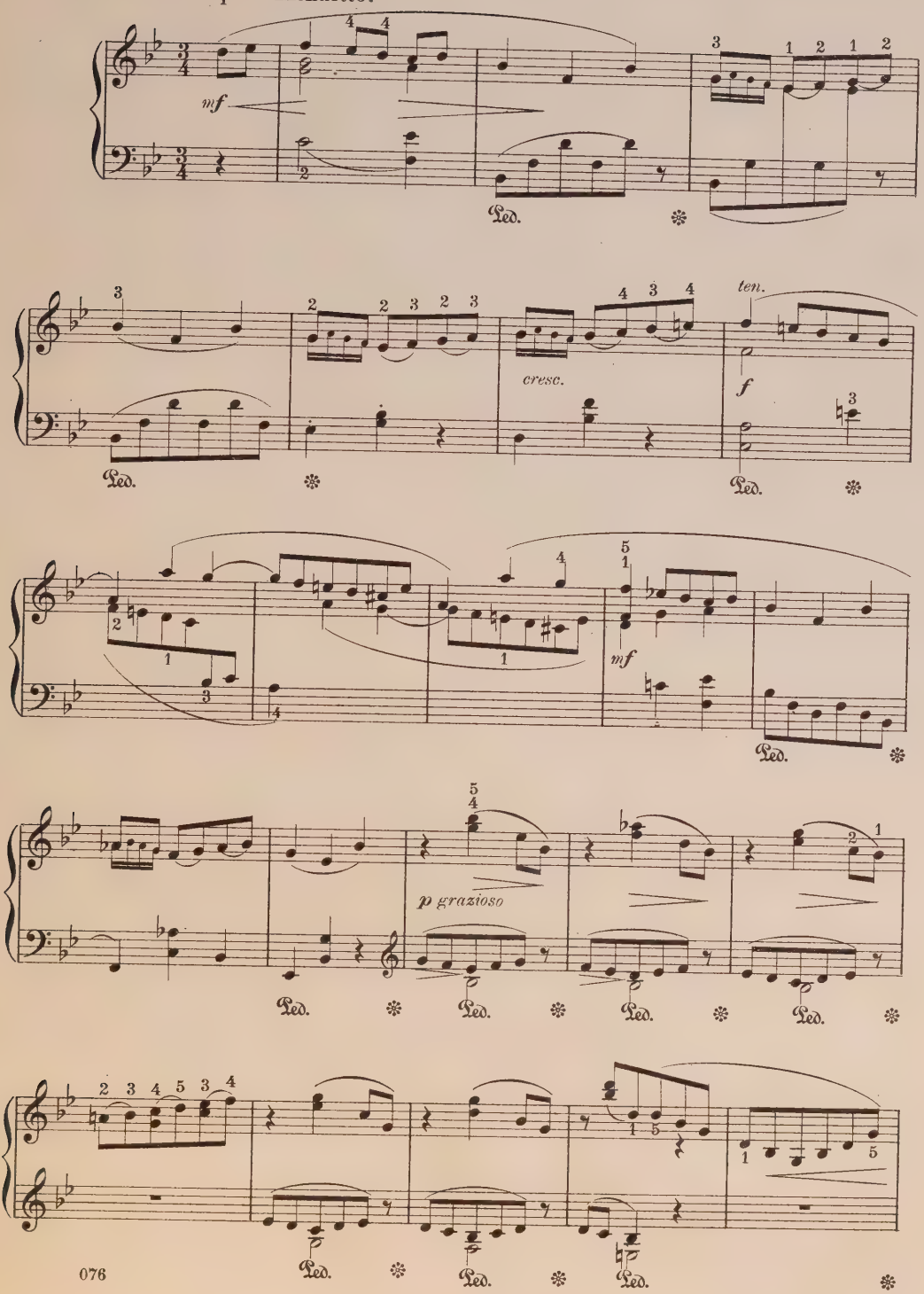
His compositions include publications of piano pieces and songs by the Boston Music Co.; church music, Novello, Ewer & Co. and G. Schirmer of New York. Among his later works are a violin sonata, and a wonderful fantasia for piano and orchestra in B flat minor. He has made a very successful setting of Oliver Herford's cycle of poems, entitled "Floriana," and of some of Kipling's "Barrack-room Ballads."


Minuet.
Arthur Whiting
Tempo di Menuetto
Ped
Ped
ten
cresc
f

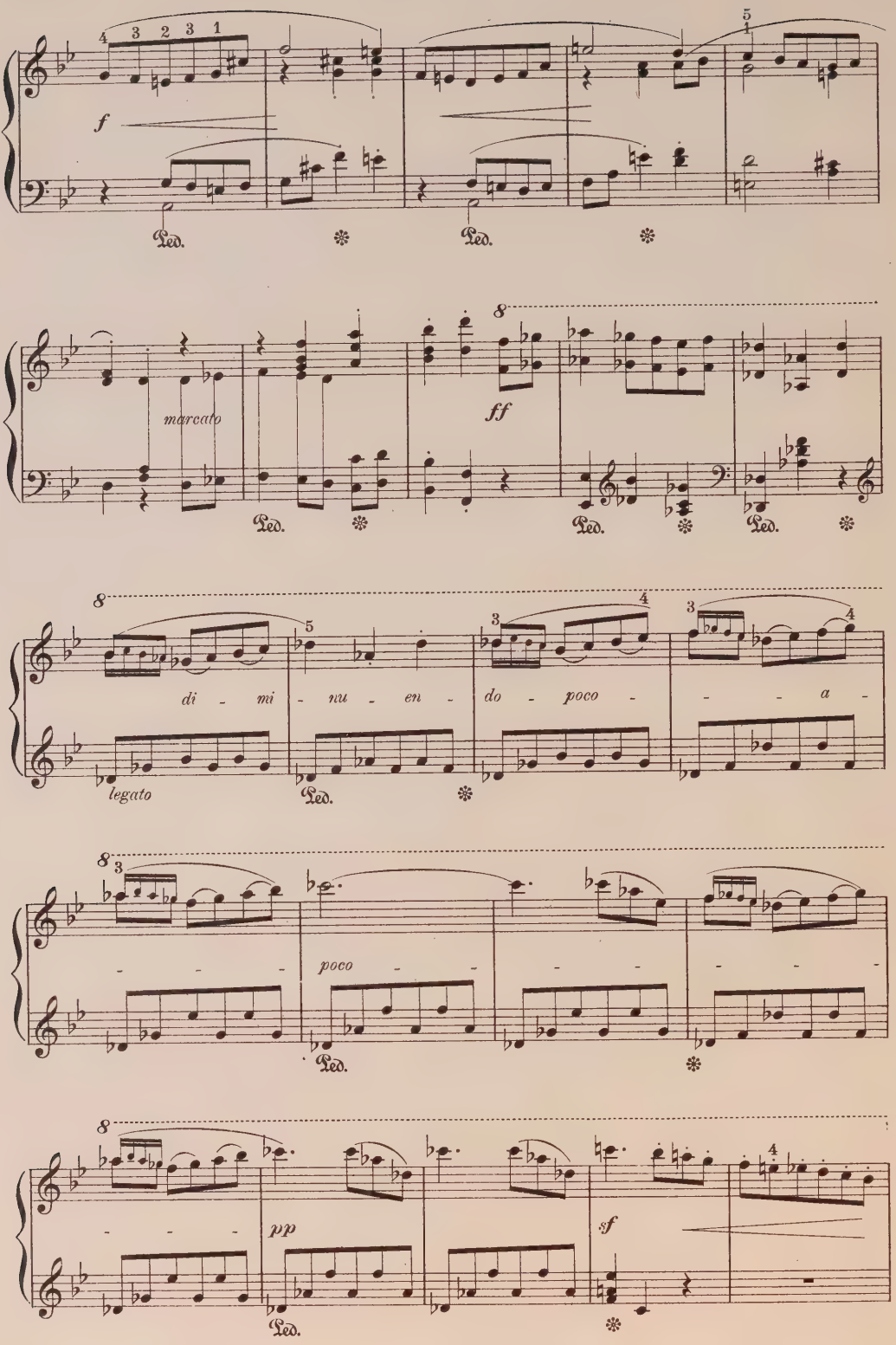
Minuet.

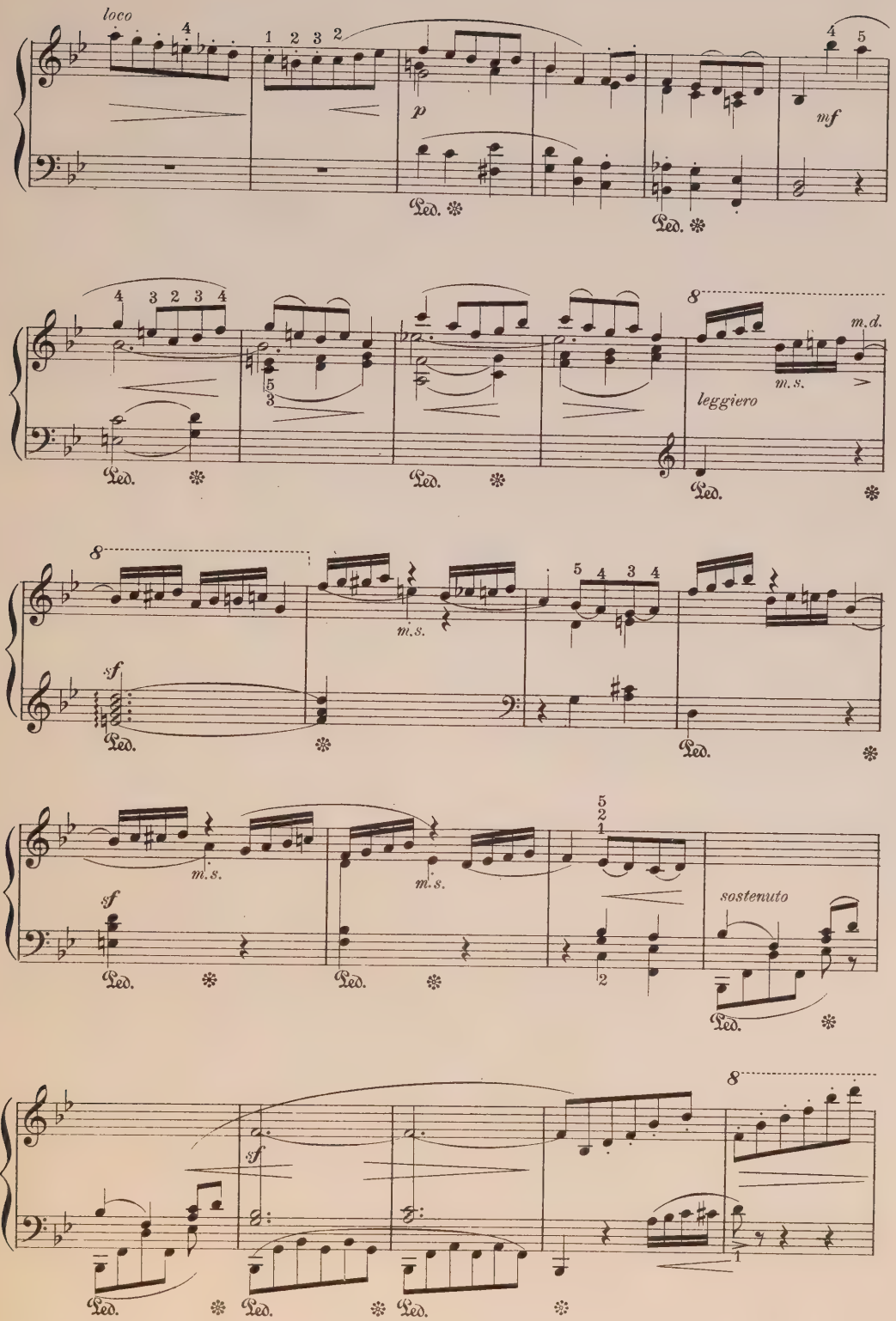
Tempo di Menuetto.

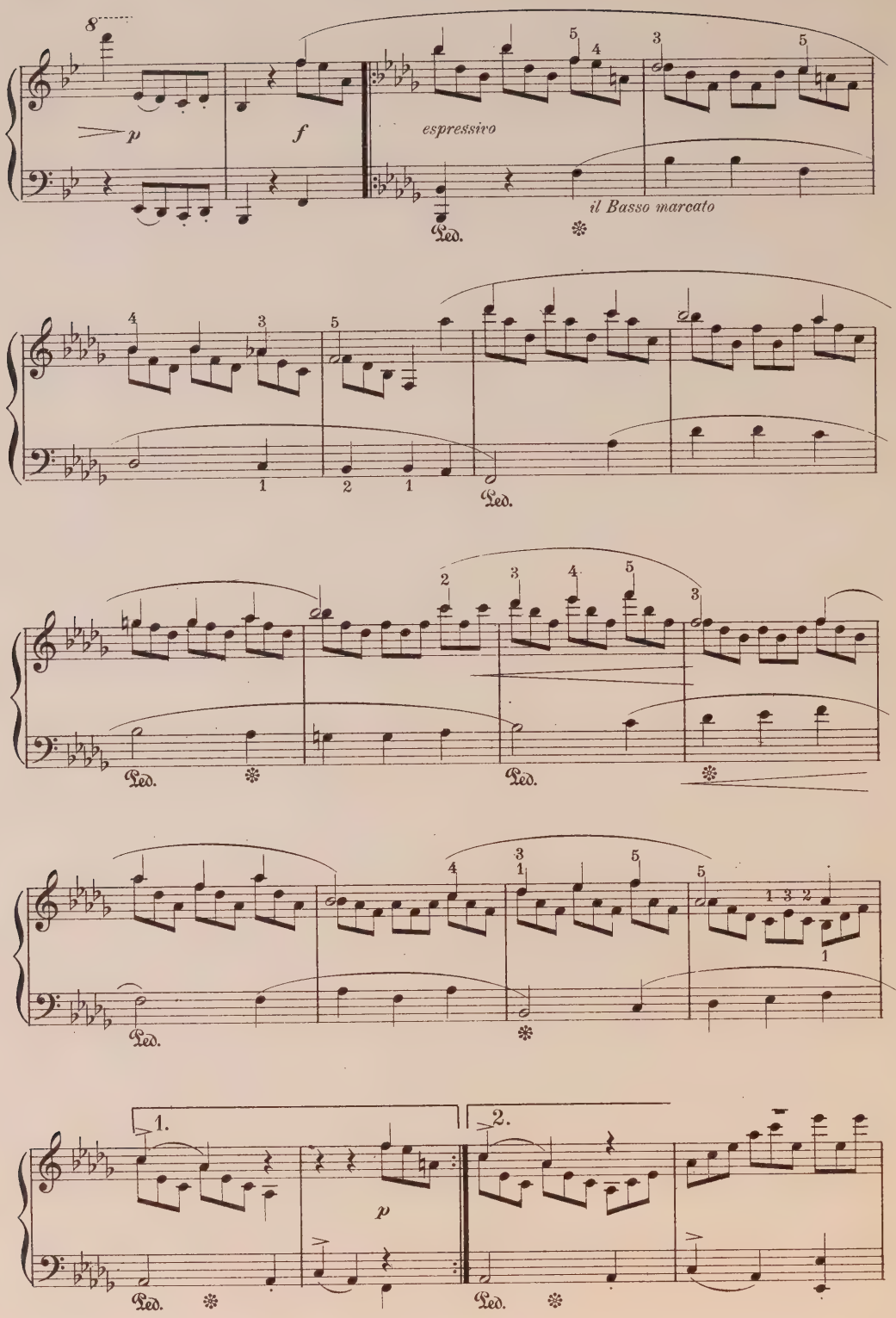
ARTHUR WHITING.

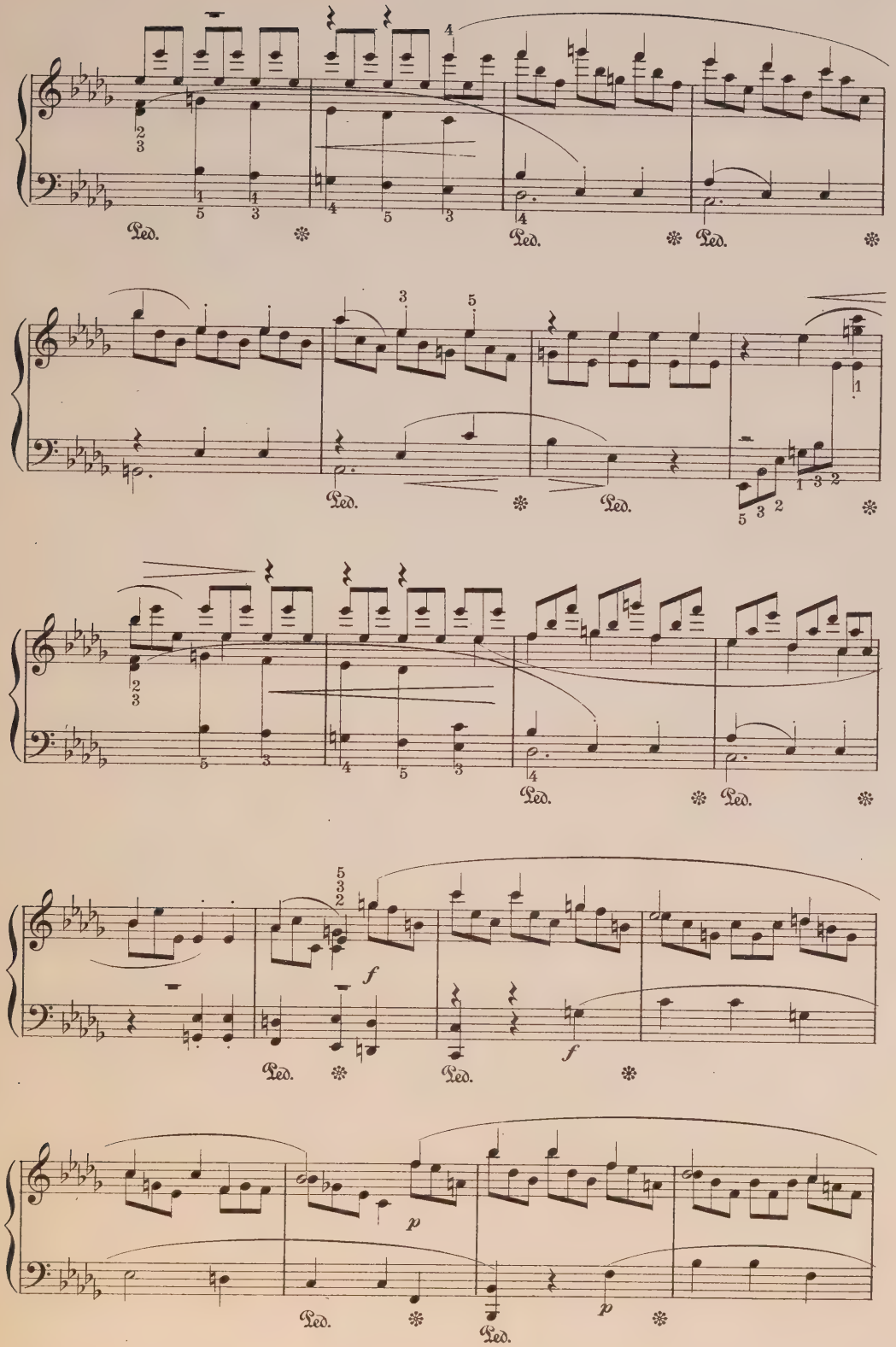


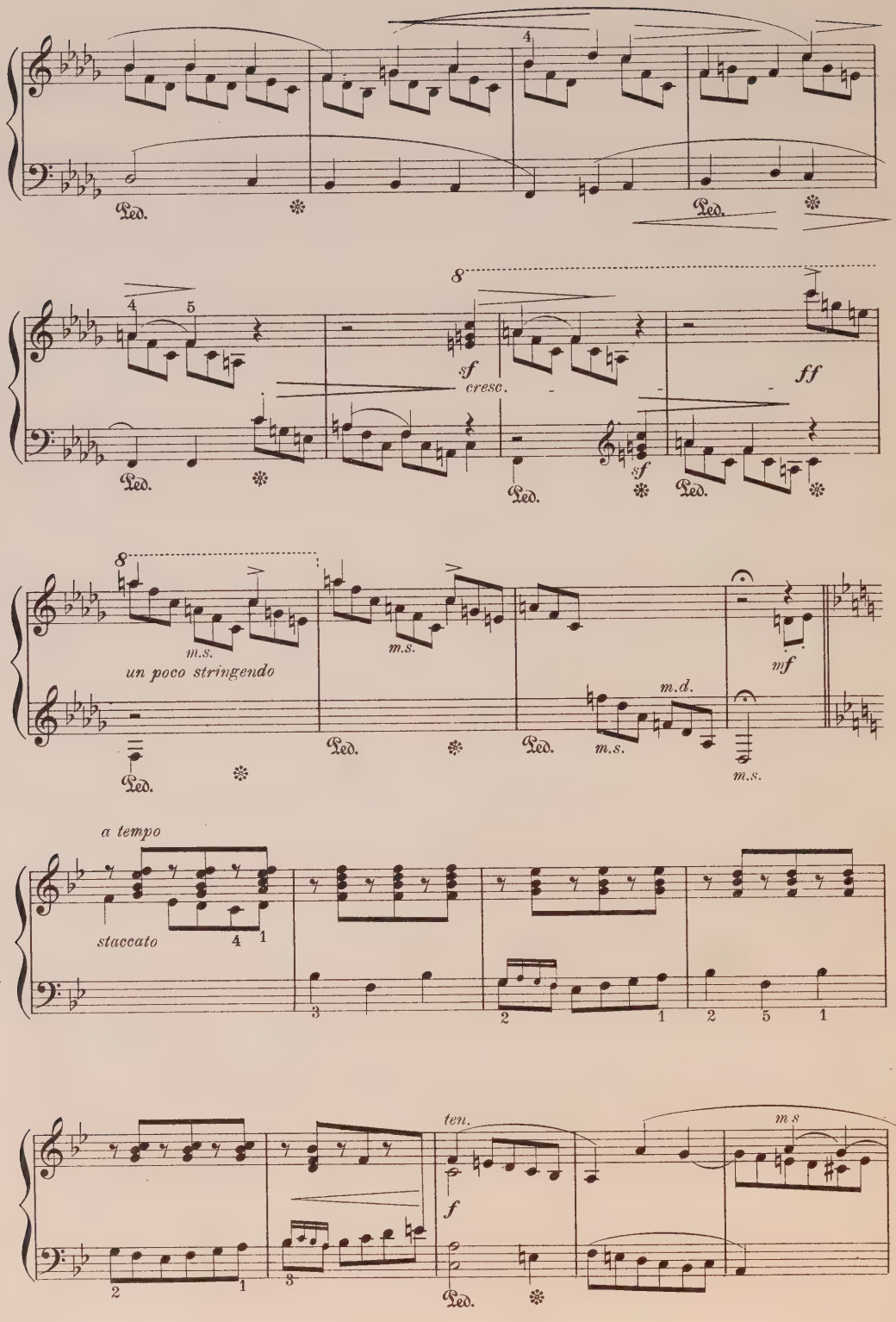
Copyright 1895 by J.B.Millet Company.

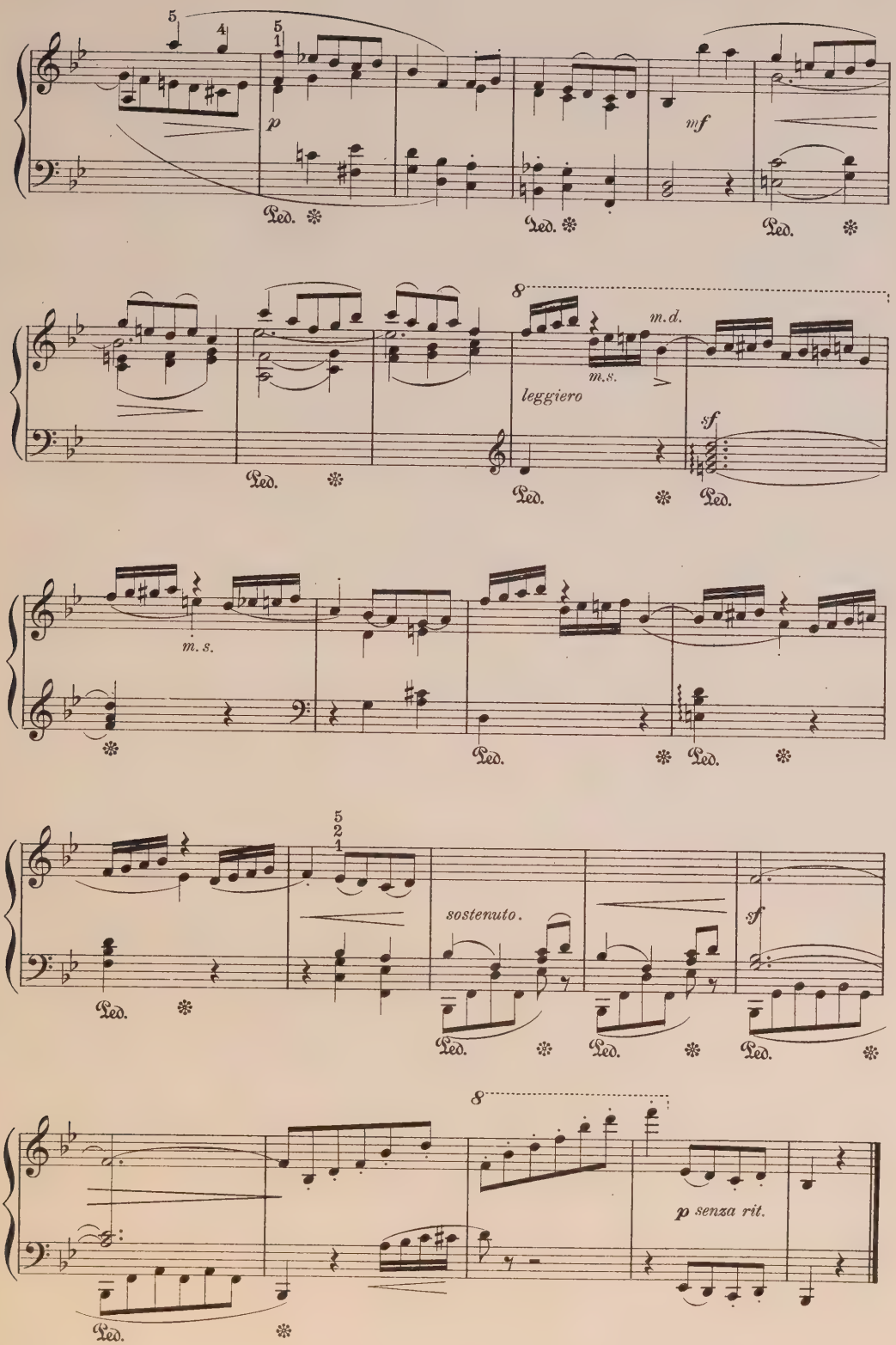

f
Ped.
Ped.
marcato
ff
Ped.
Ped.
Ped.
di - mi - nu - en - do - poco - - - a -
legato
Ped.
poco
Ped.
pp
Ped.
sf


loco
p
mf
leggiero
m.d.
m.s.
sf
sostenuto
Ped.


8
p
f
espressivo
il Basso marcato
Ped.
1.
2.

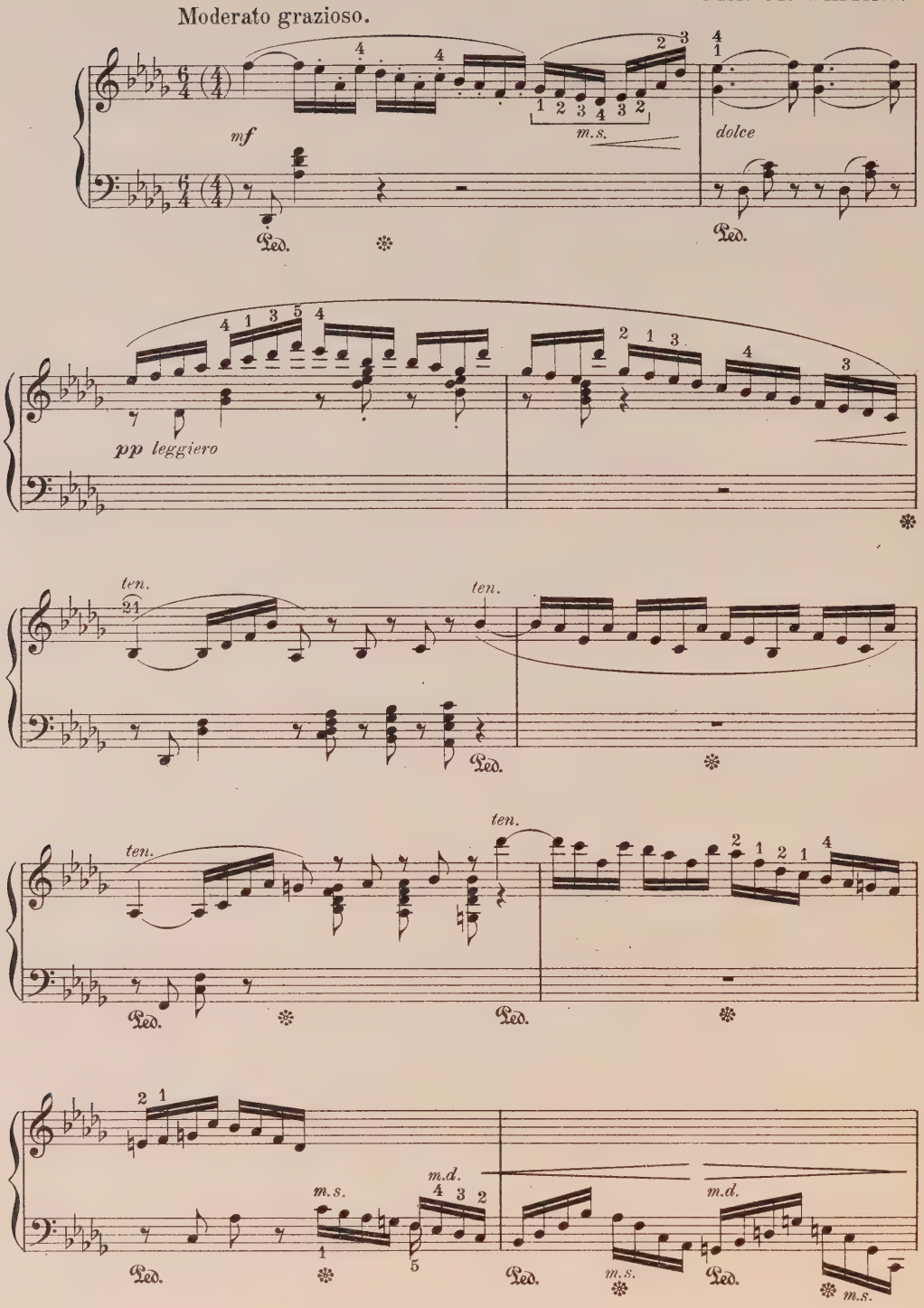

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
f
p
p


Ped.
Ped.
8
sf
cresc.
ff
Ped.
Ped.
sf
Ped.
8
m.s.
un poco stringendo
m.s.
Ped.
Ped.
m.d.
m.s.
mf
m.s.
a tempo
staccato
ten.
m.s
f
Ped.

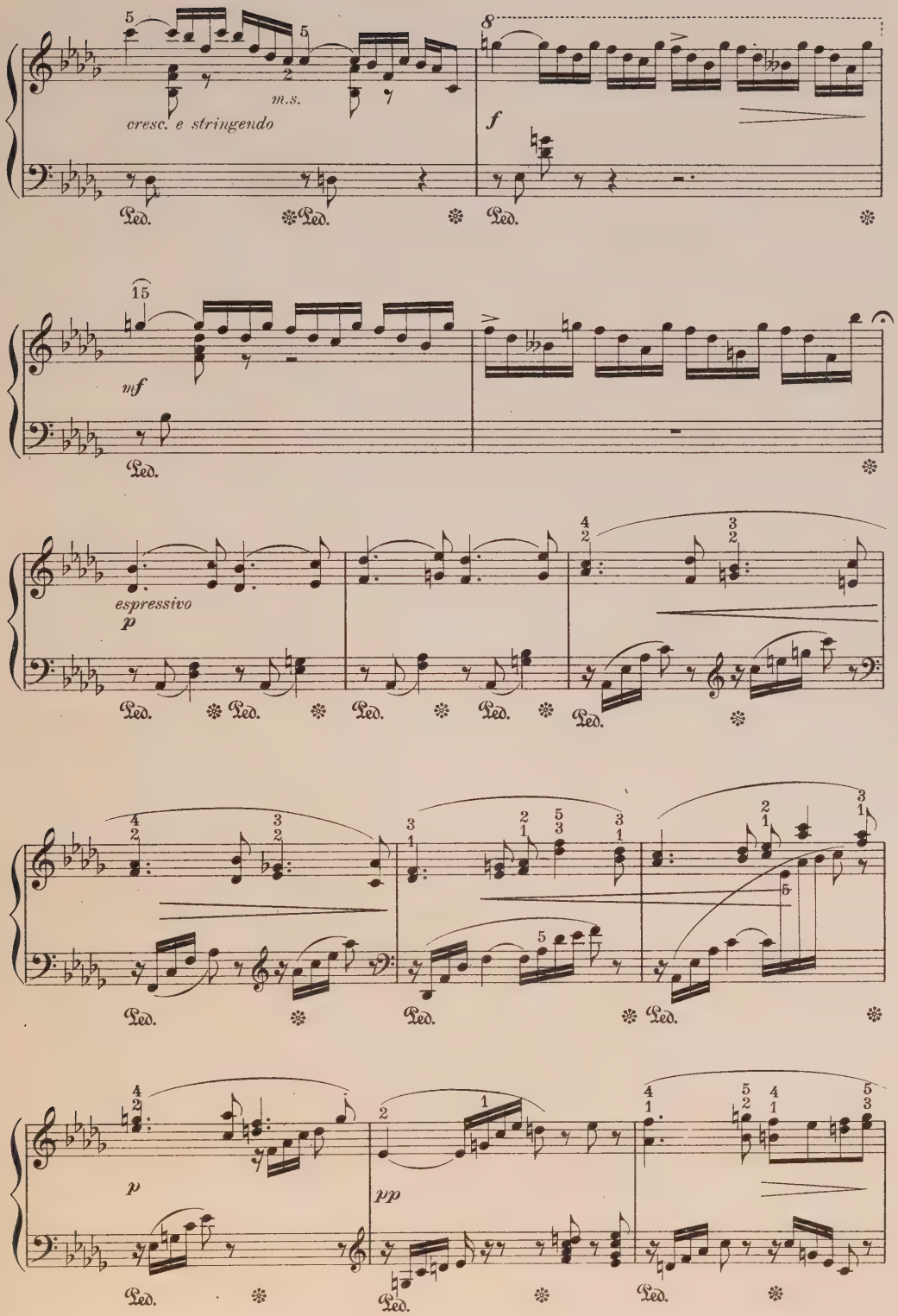

p
mf
m.d.
m.s.
leggiero
sf
m. s.
sostenuto.
sf
p senza rit.
Ped.

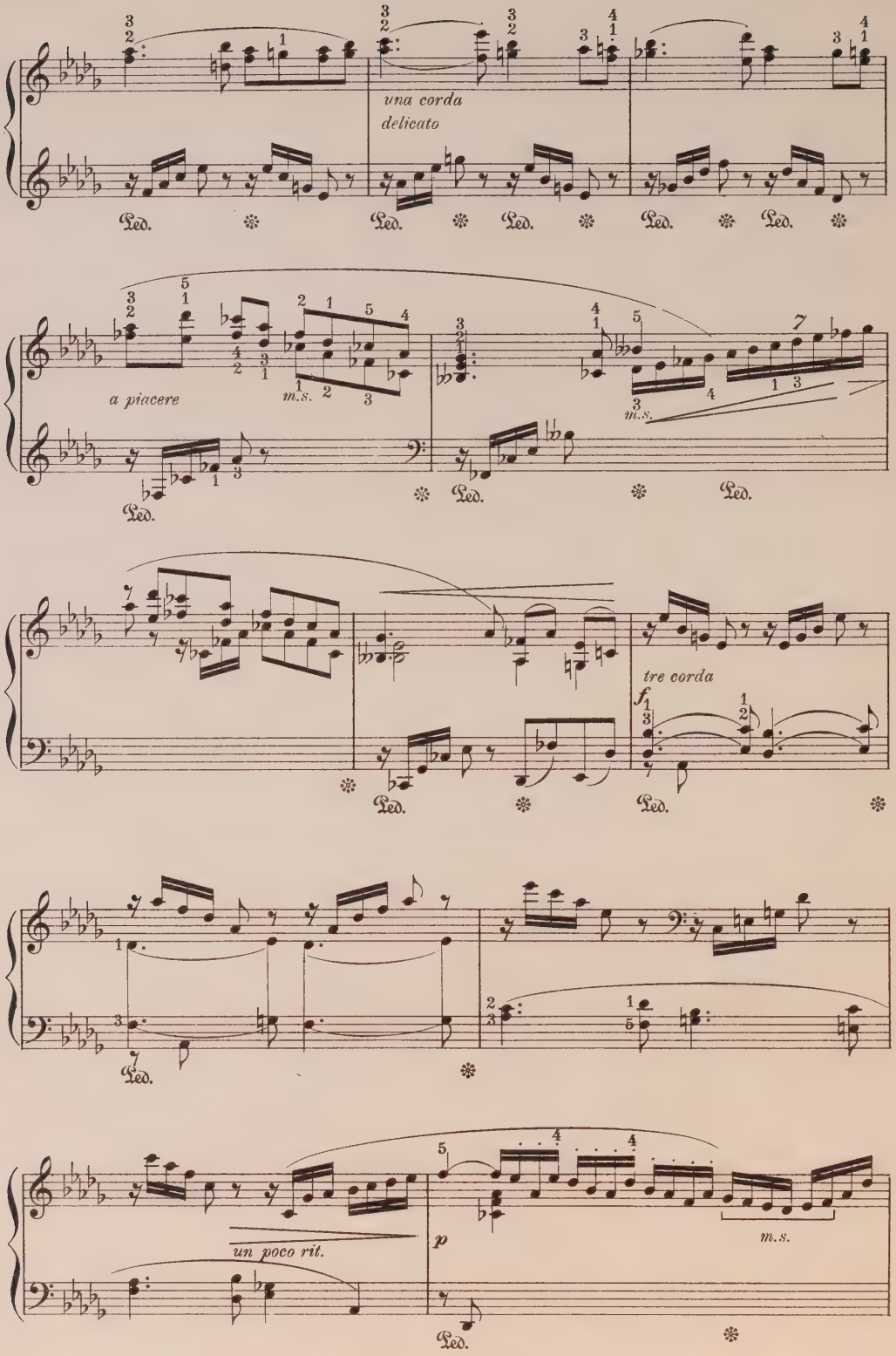
Bagatelle.

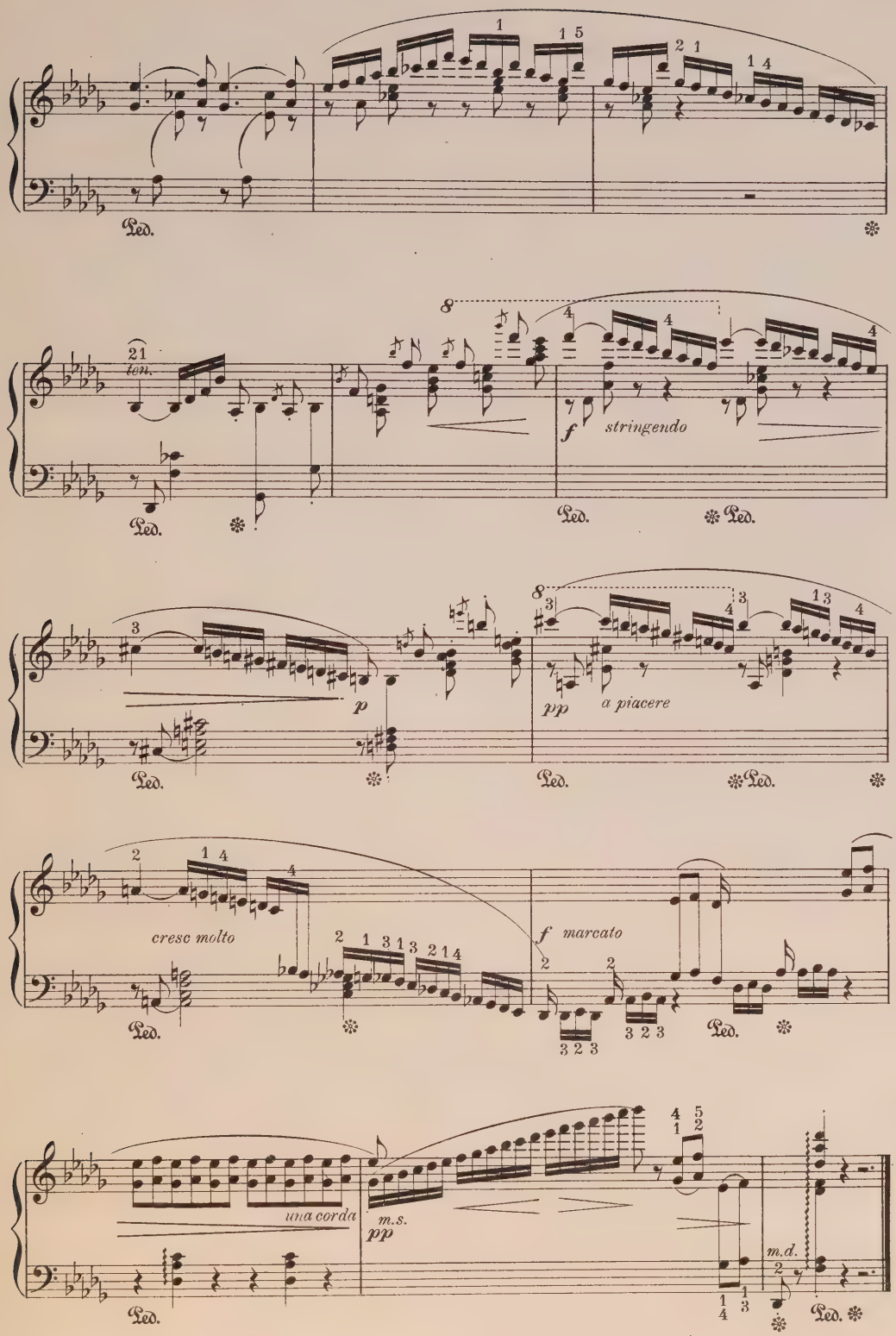
ARTHUR WHITING.



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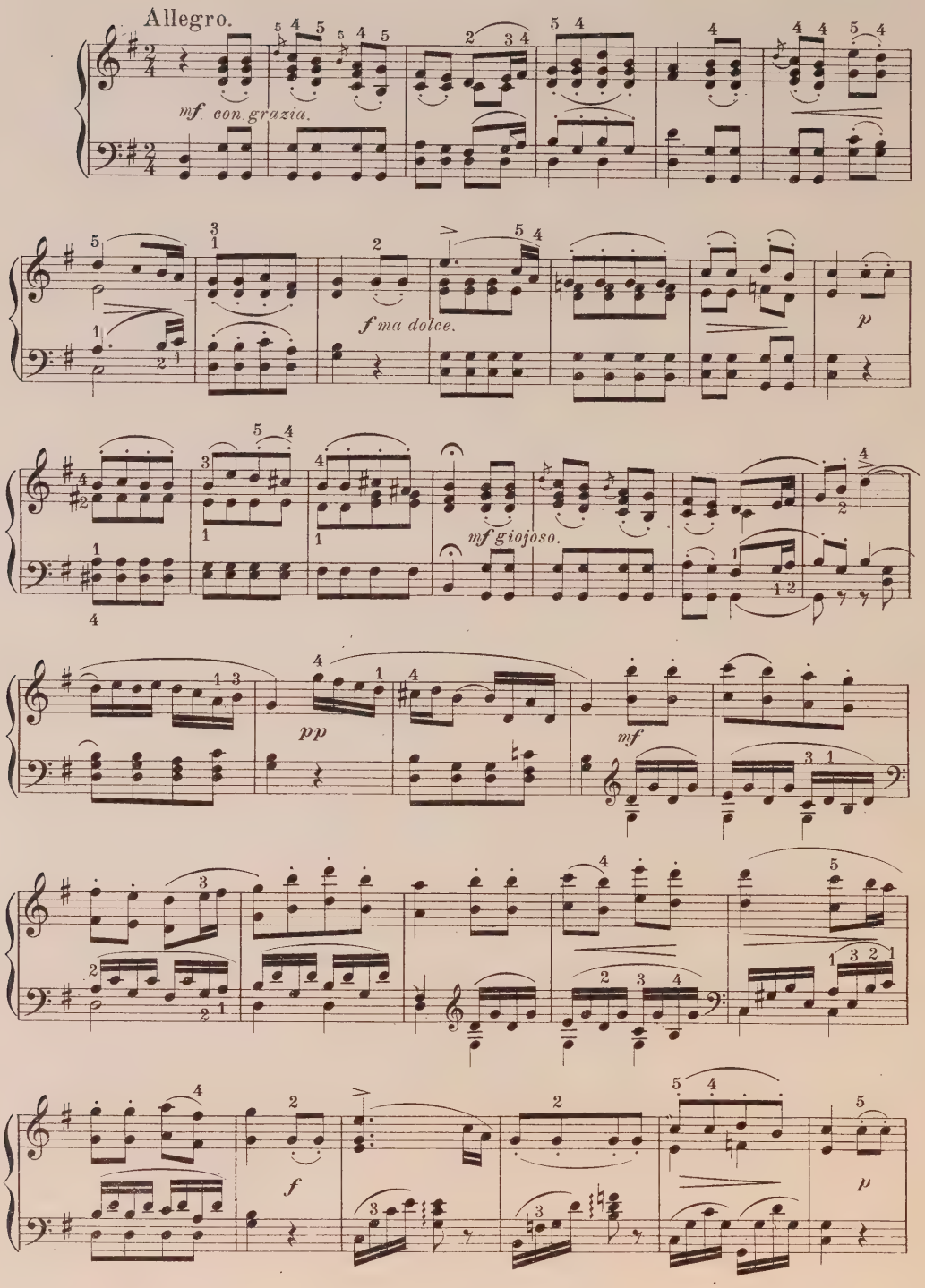

cresc. e stringendo
m.s.
f
mf
espressivo
p
p
pp

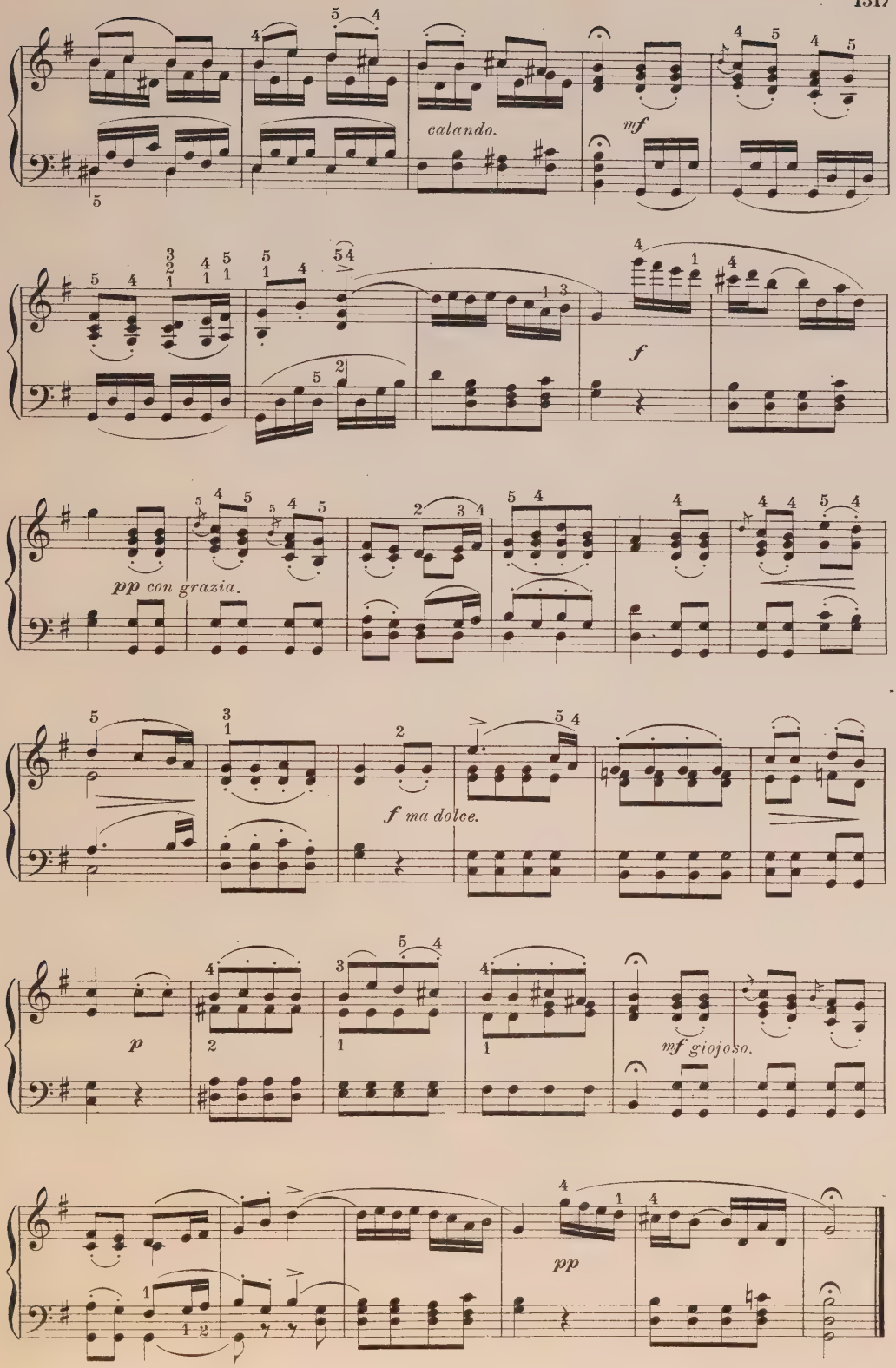

una corda
delicato
Ped.
a piacere
m.s.
tre corda
f
un poco rit.
p


Ped.
ten.
stringendo
f
Ped.
Ped.
p
pp
a piacere
Ped.
Ped.
Ped.
cresc molto
f
marcato
Ped.
Ped.
una corda
m.s.
pp
m.d.
Ped.
Ped.

Song of the Shepherdess.

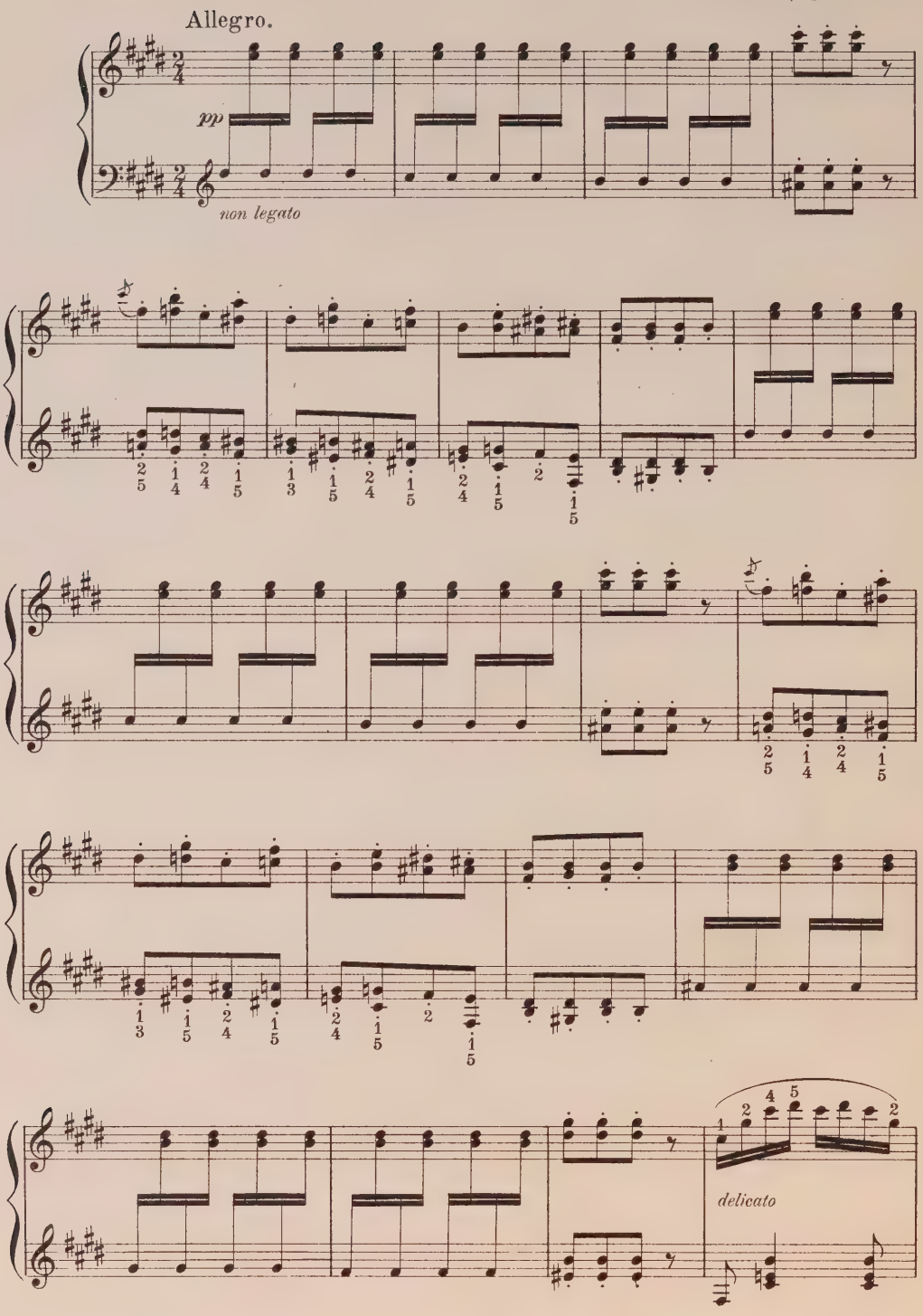
C. M. v. WEBER.

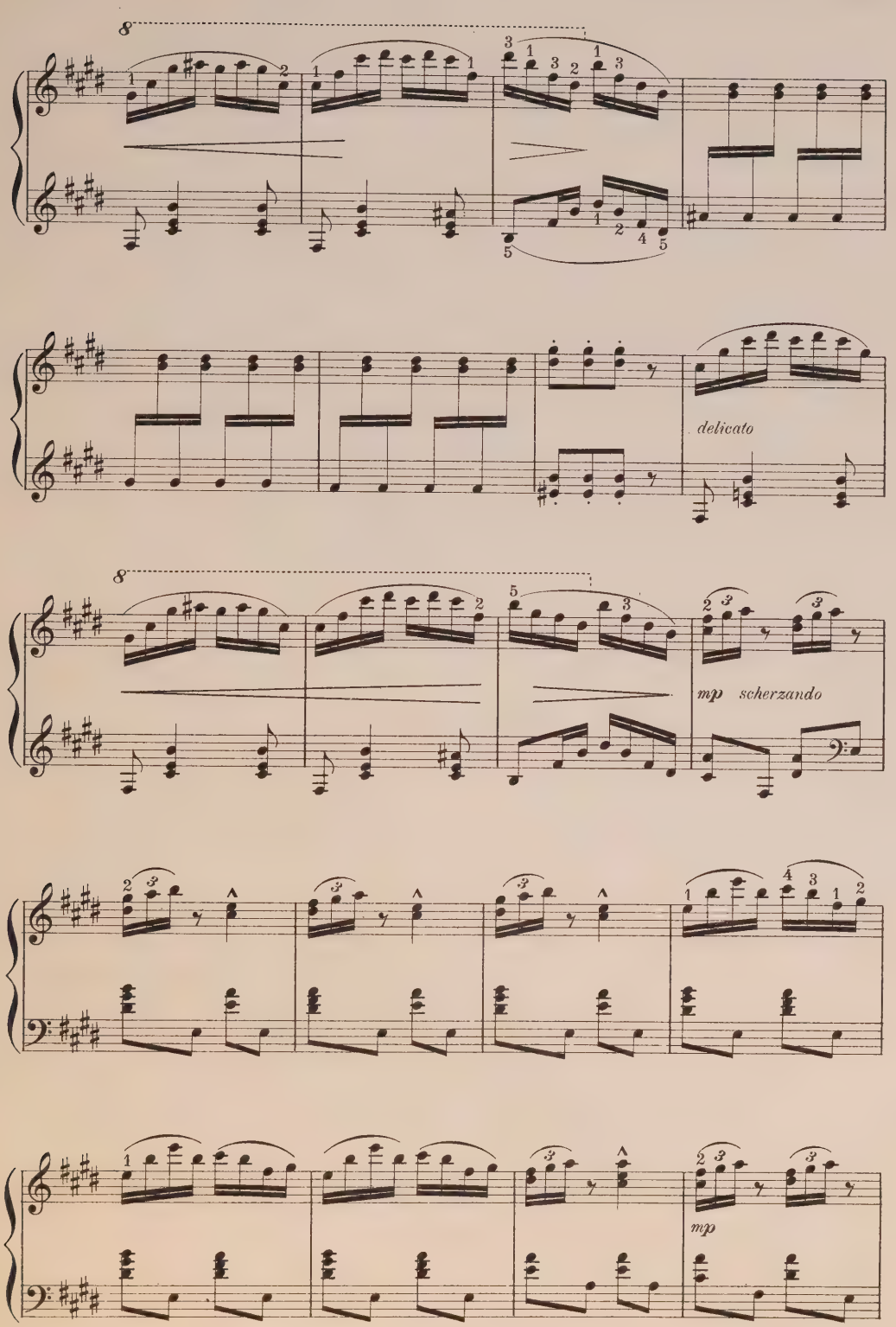


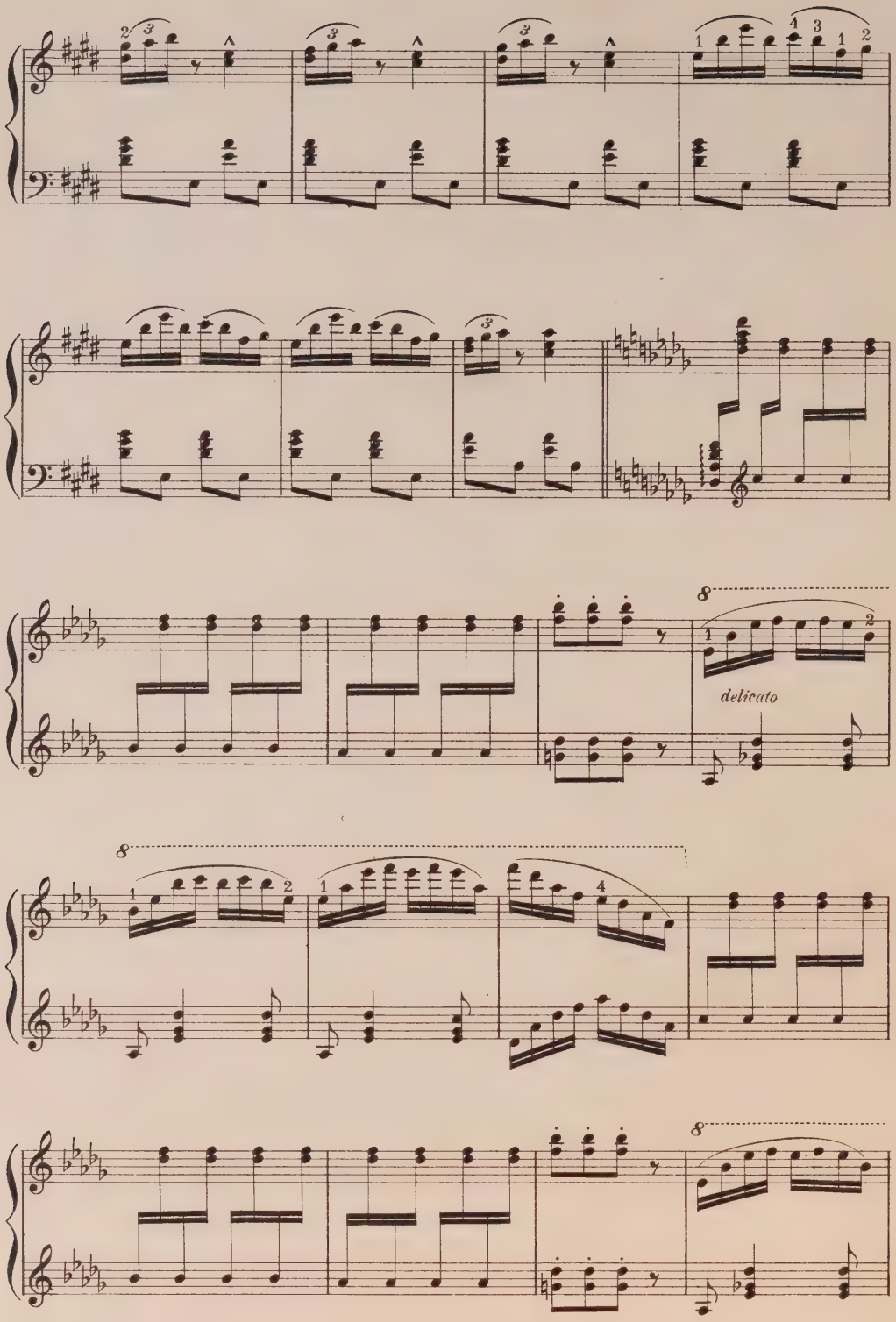

calando.
mf
f
pp con grazia.
f ma dolce.
p
mf giojoso.
pp

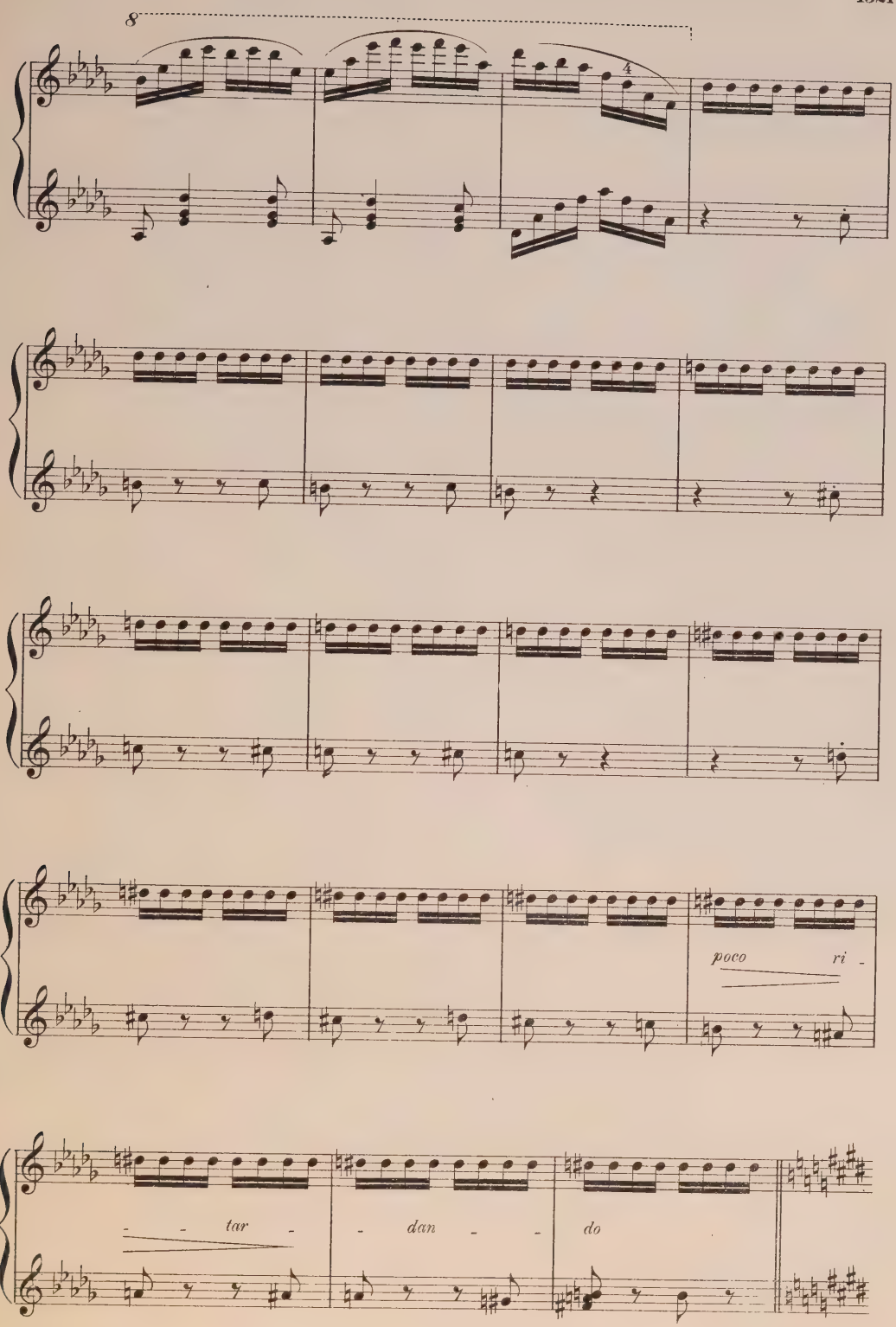
Birds Chirping.

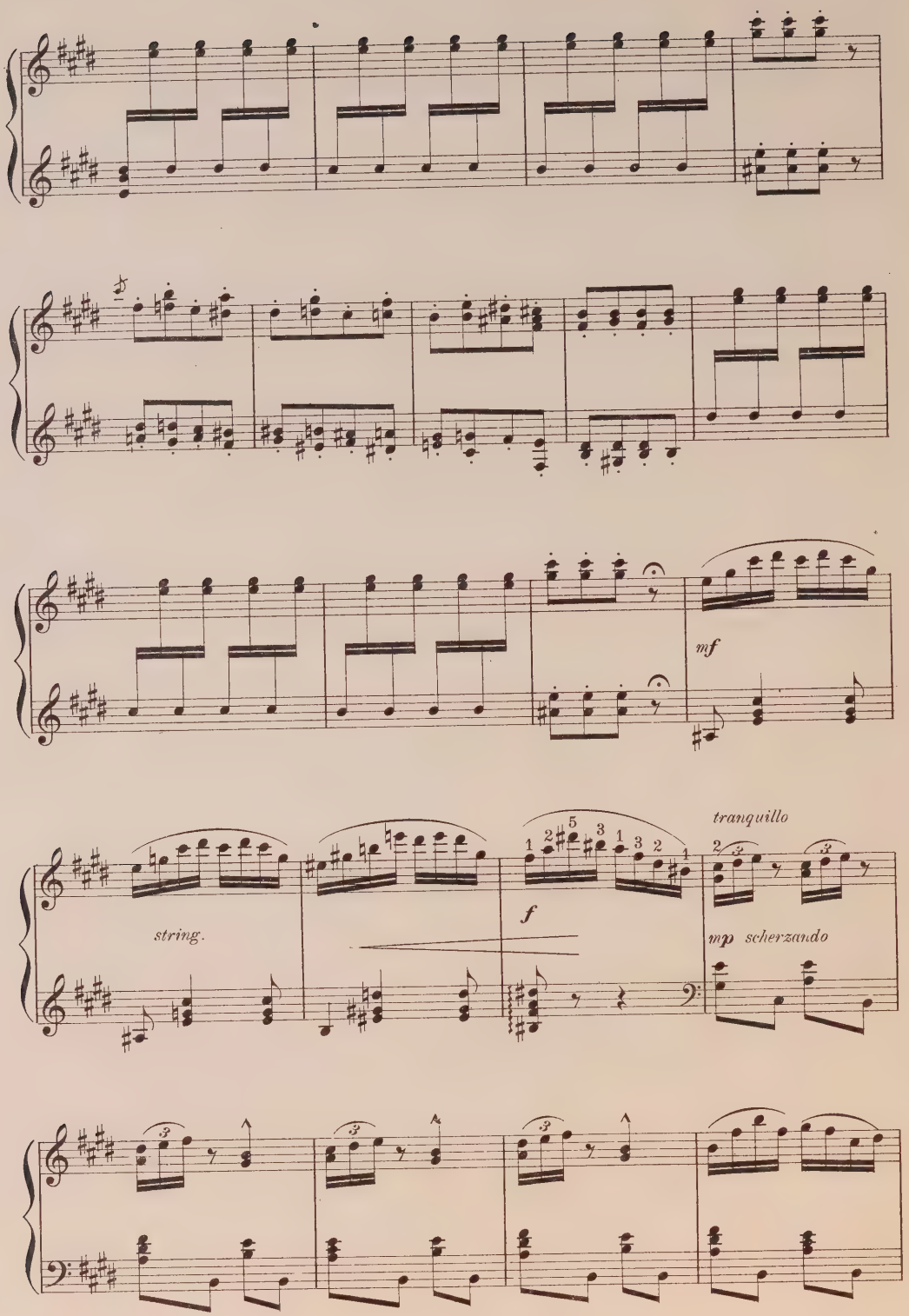
L. SCHYTTE, Op. 29. №7.

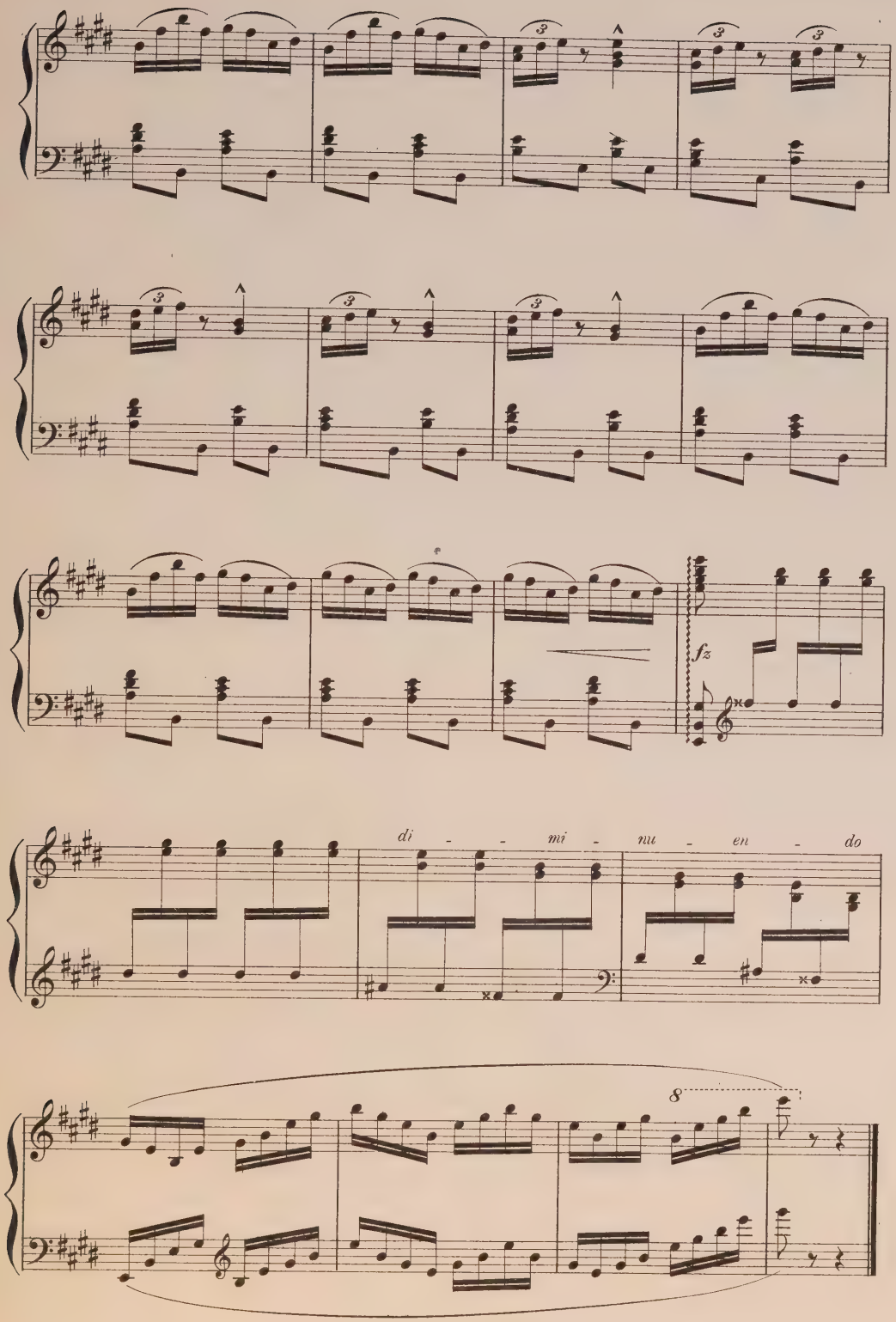



delicato
mp scherzando
mp


delicato

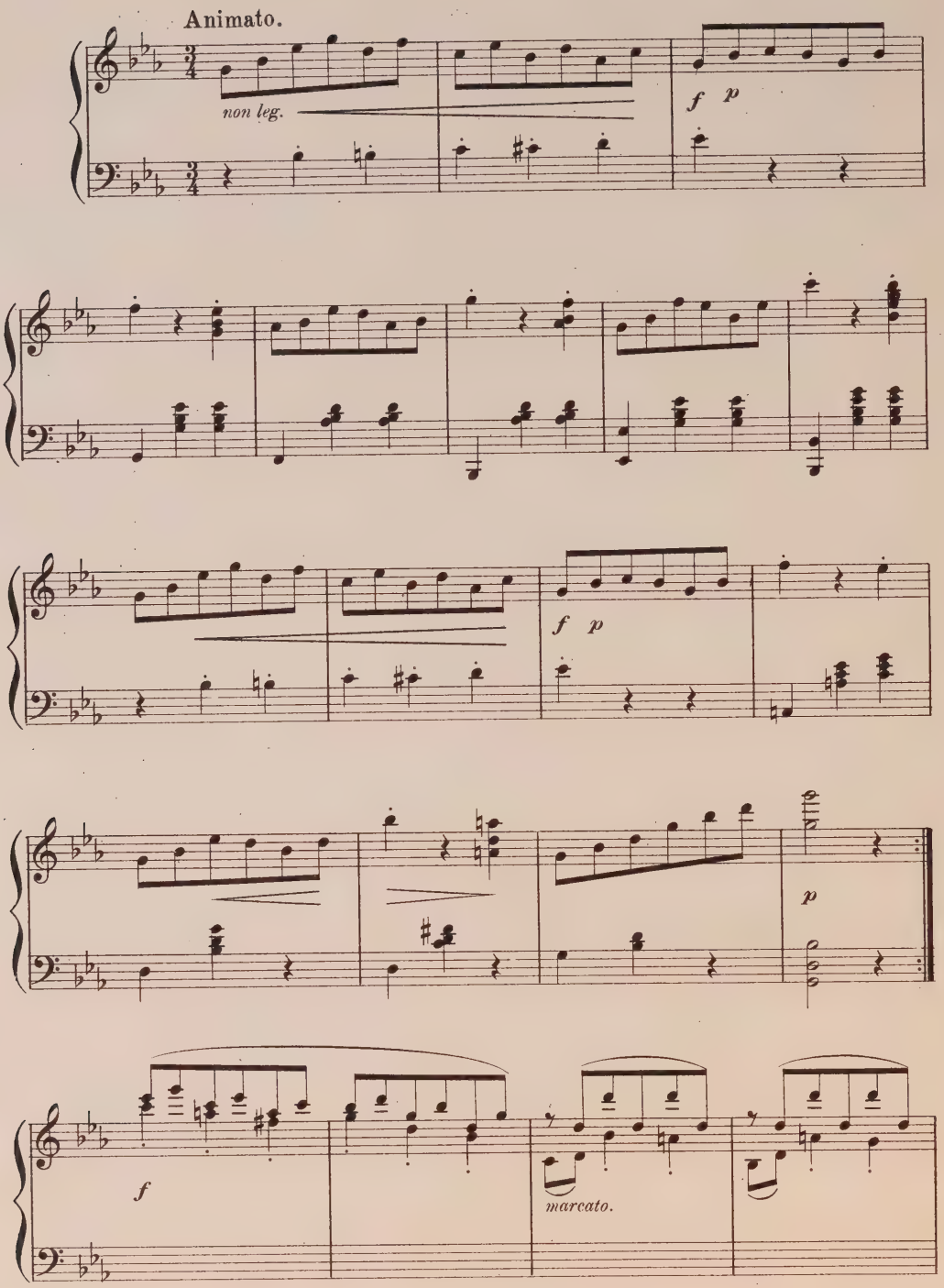

8
4
poco ri -
- - tar - - dan - - do

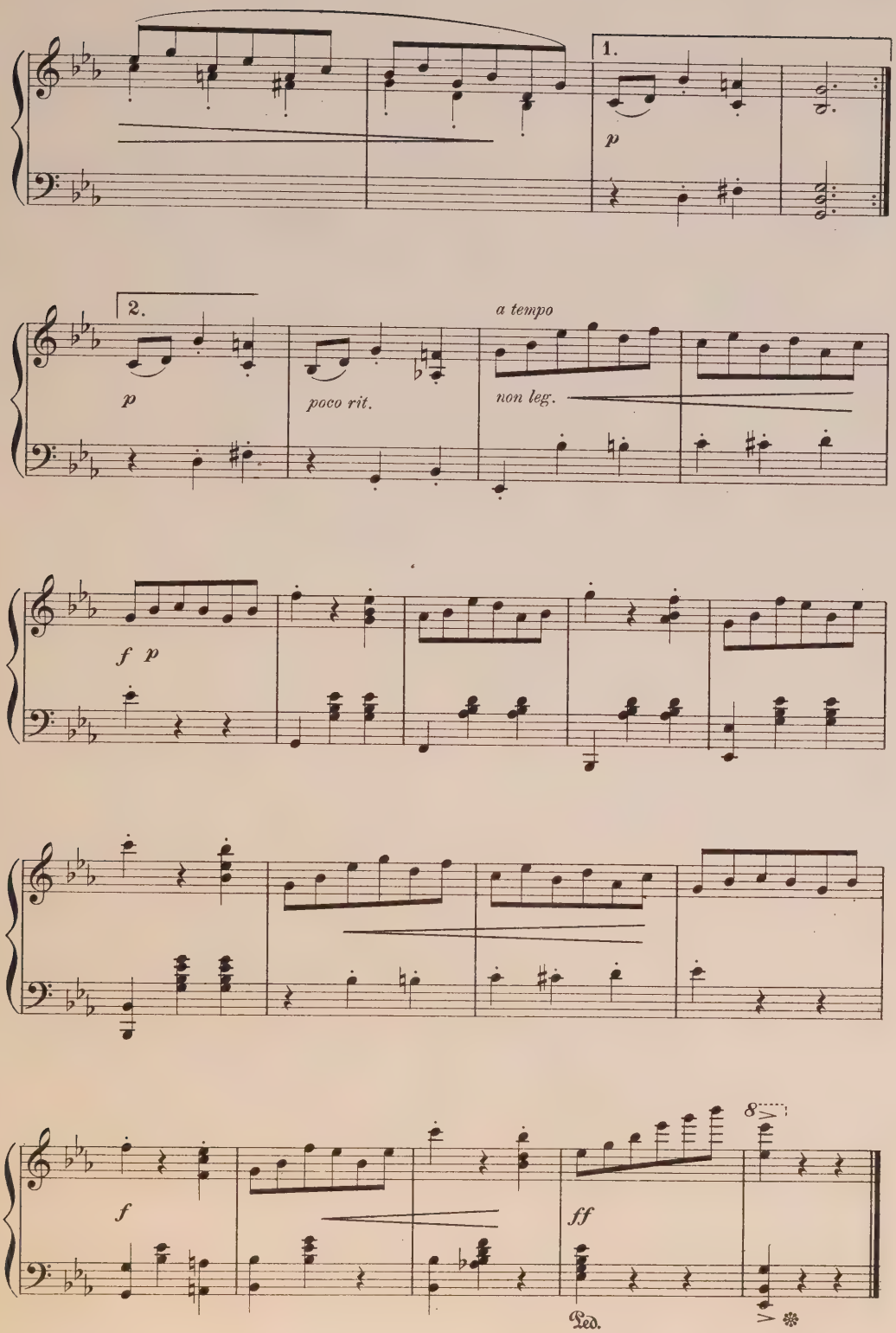

mf
tranquillo
string.
f
mp scherzando


fz
di - - mi - nu - en - do
8

Valse Pittoresque.

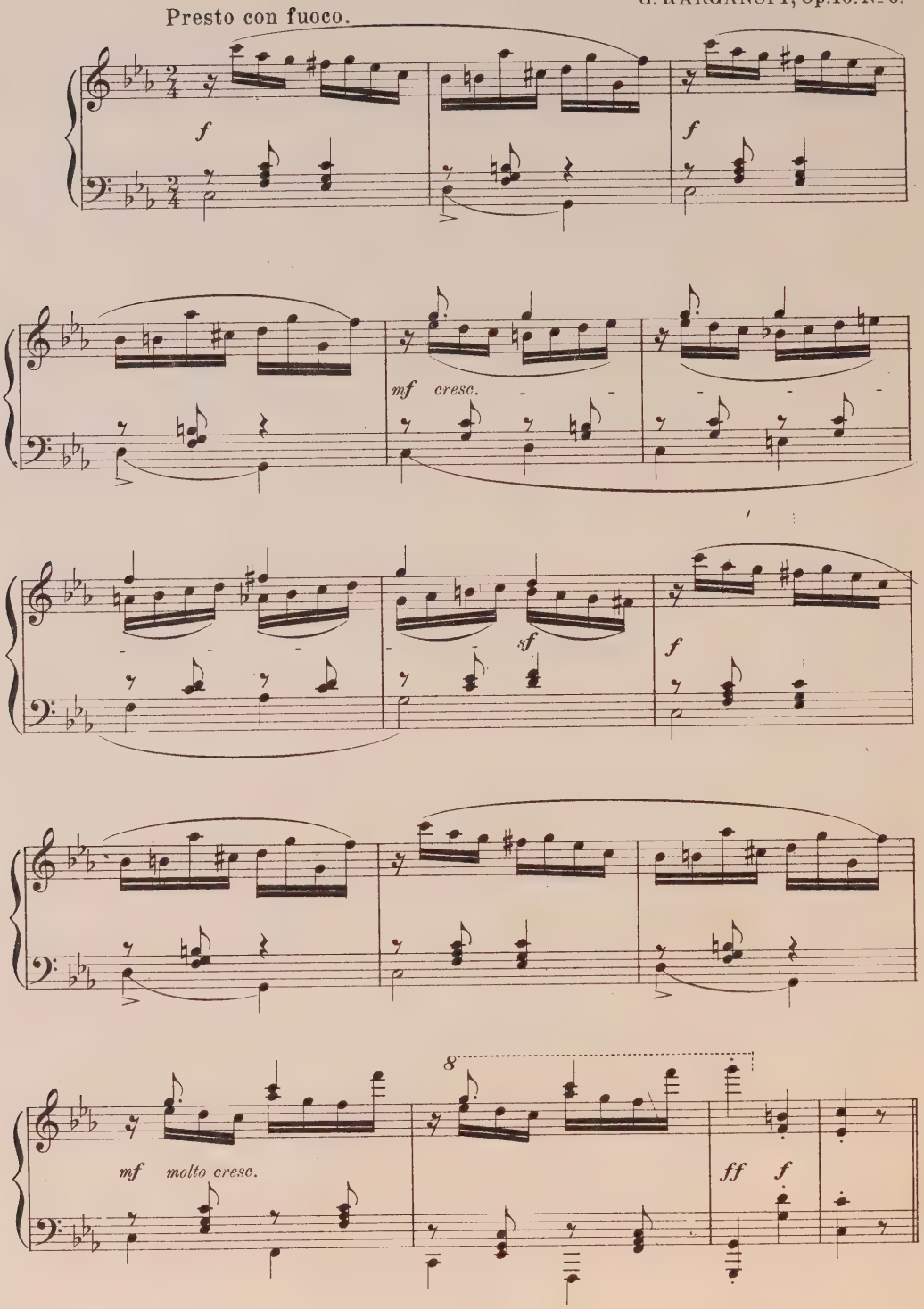
H. REINHOLD, Op. 50. №5.

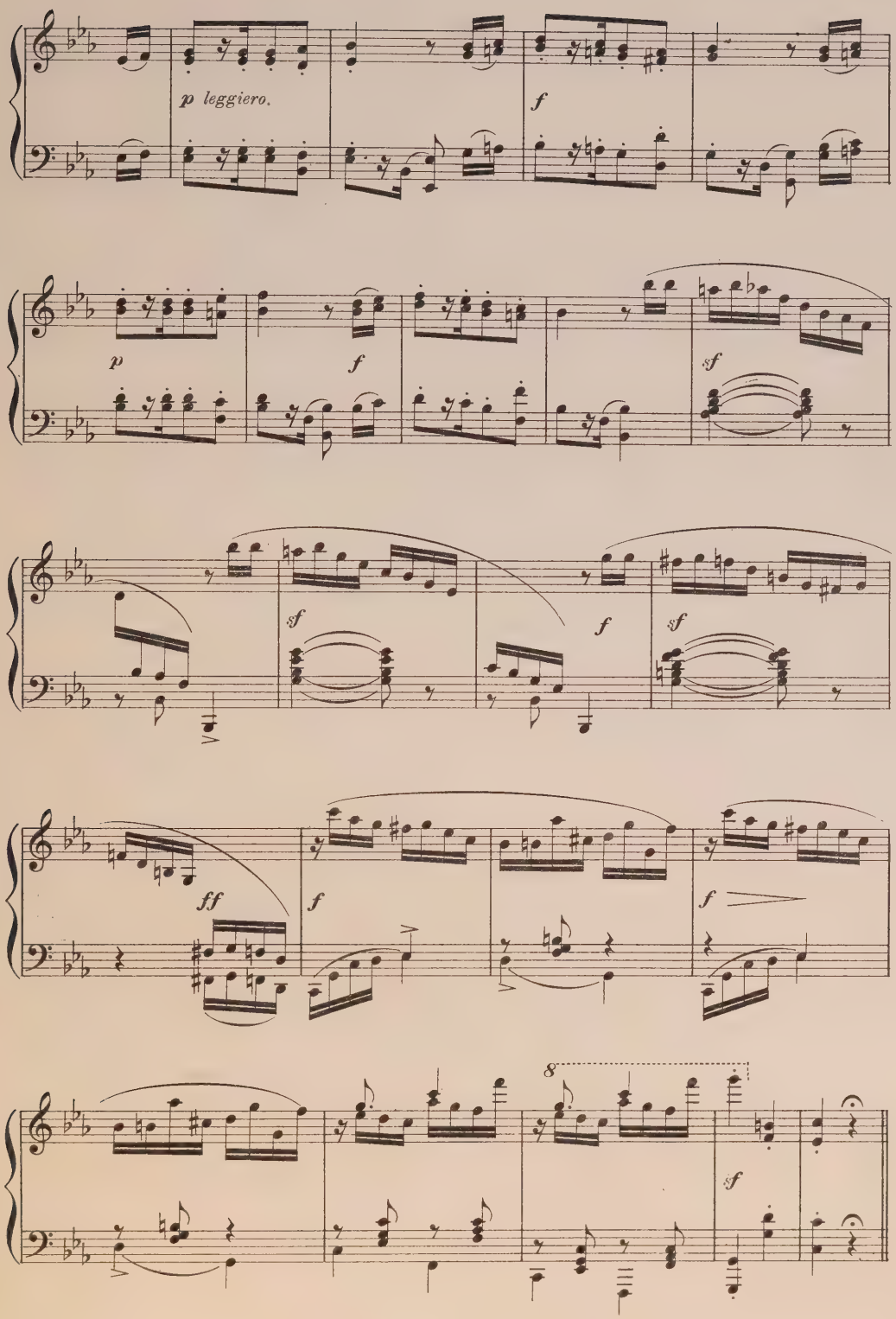



1.
p
2.
p
poco rit.
a tempo
non leg.
f p
f
ff
8
Ped.

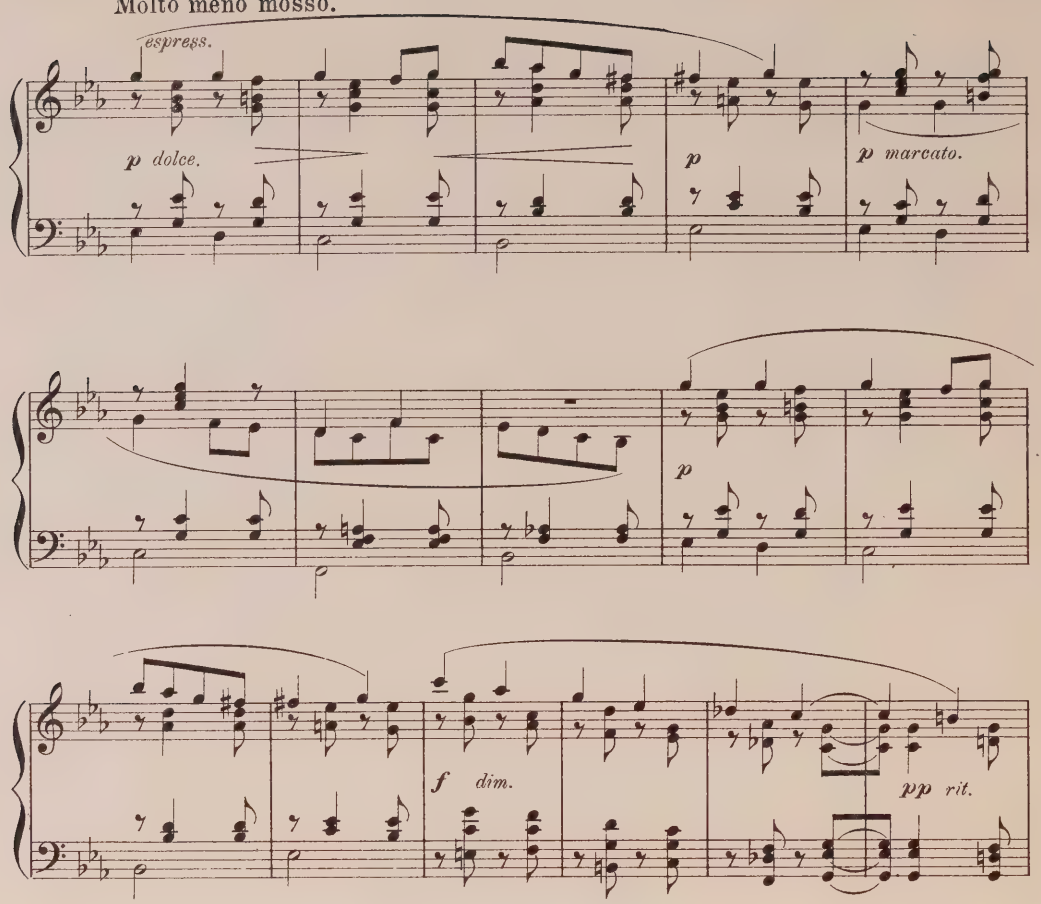
Impromptu.

G. KARGANOFF, Op. 10. №6.
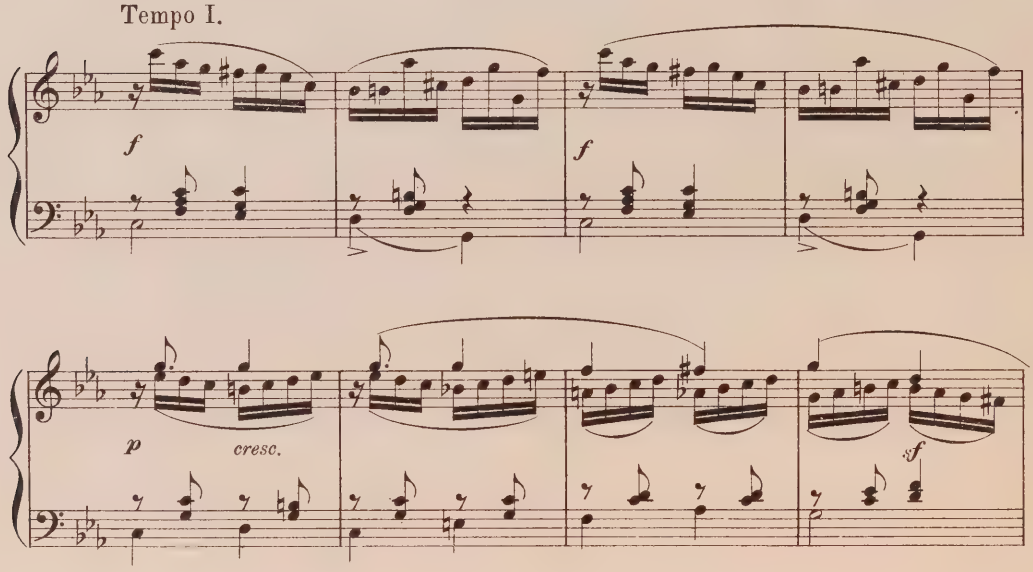


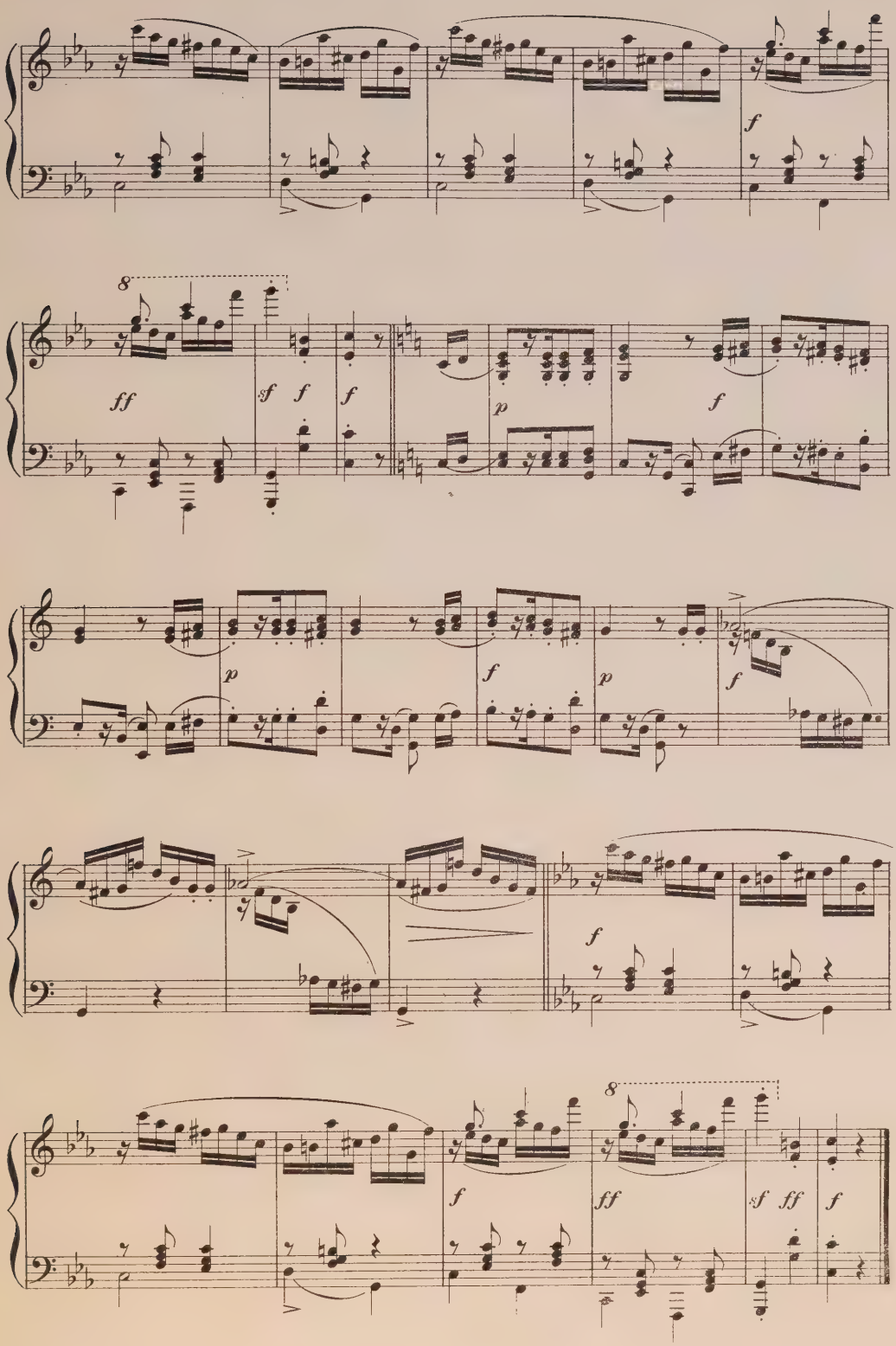

p leggiero.
f
p
f
sf
sf
f
sf
ff
f
f
8
sf

Molto meno mosso.



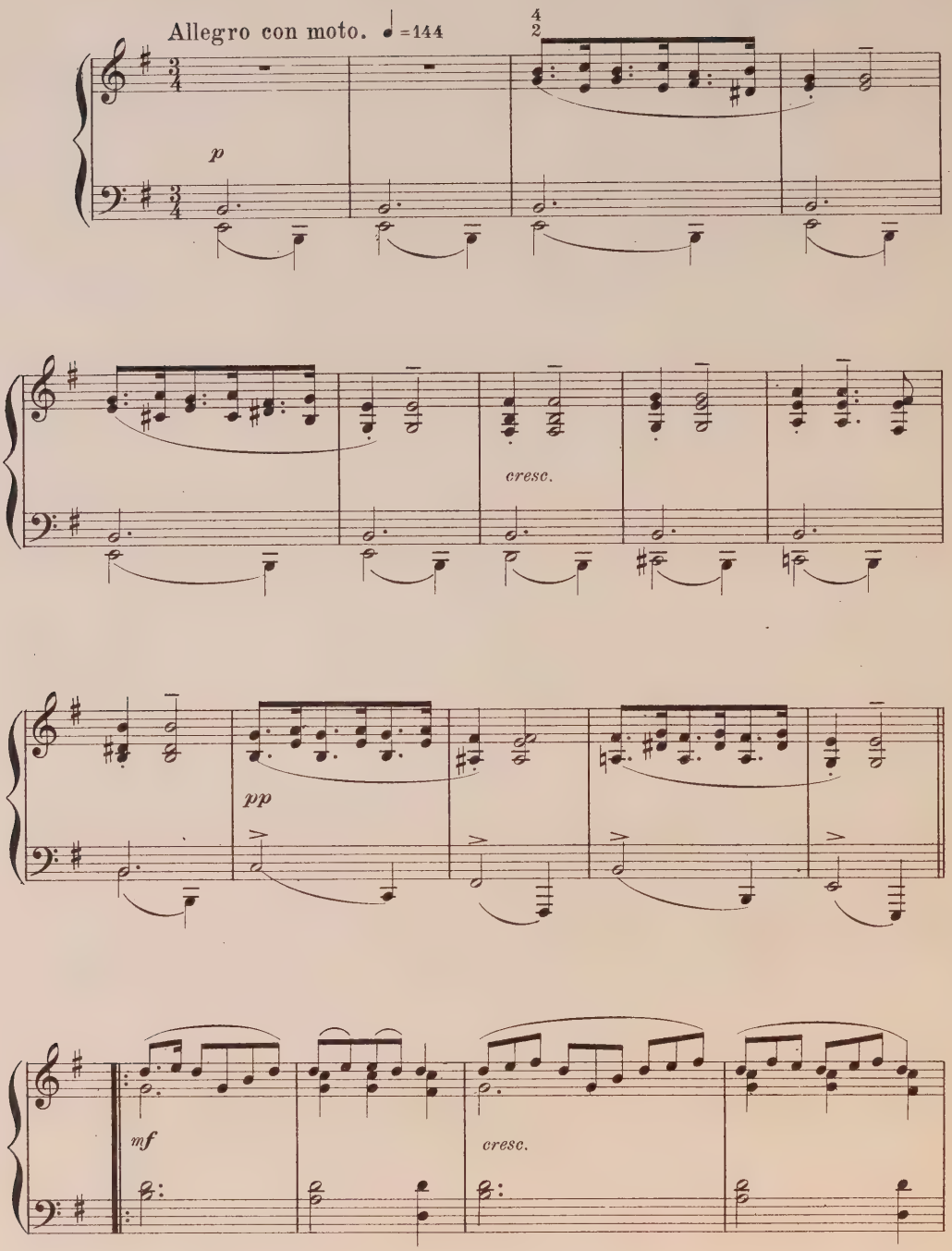
Tempo I.

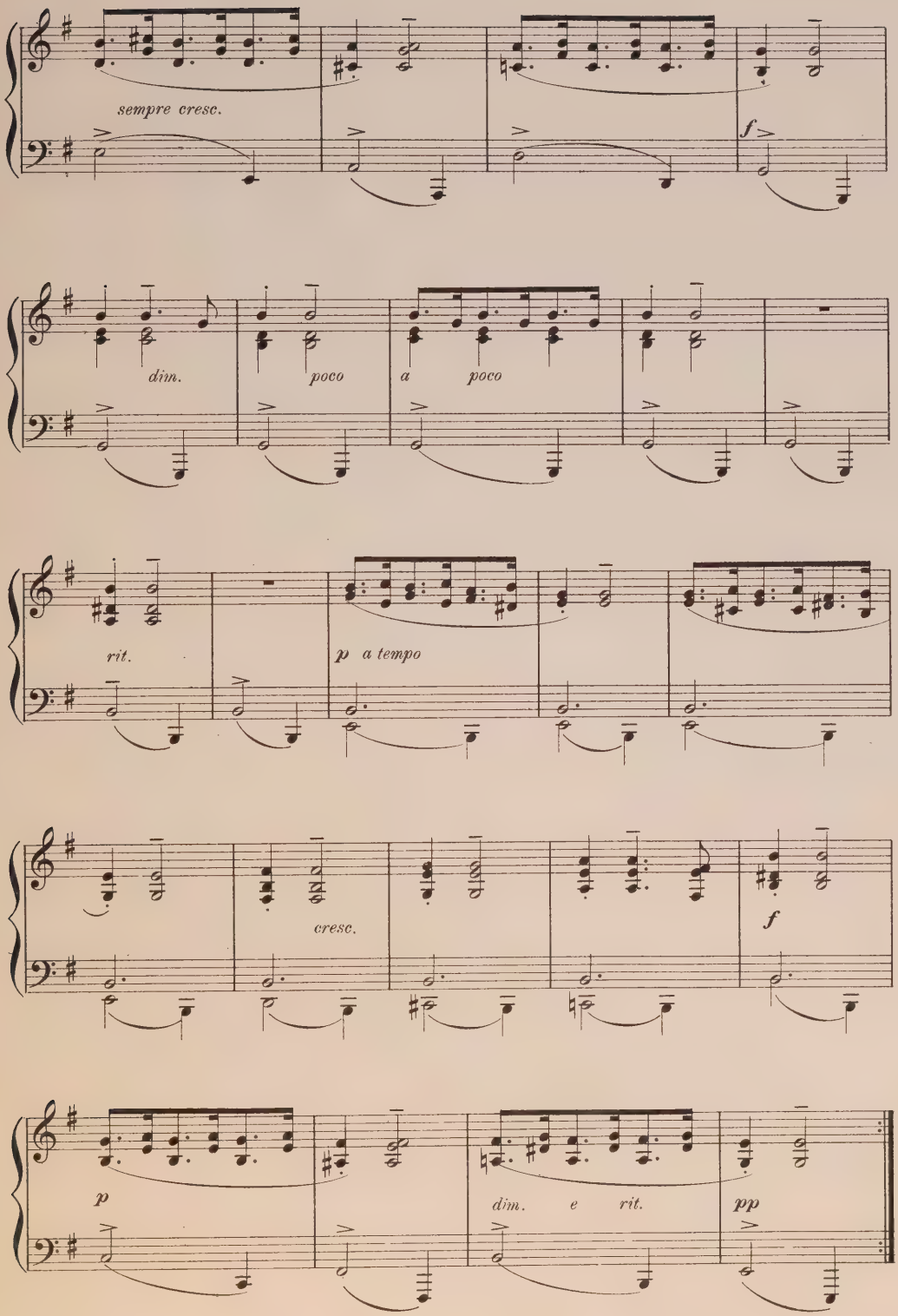



f
8
ff
sf
f
f
p
f
p
f
p
f
f
8
f
ff
sf
ff
f

Folk-Song.

Edw. GRIEG, Op. 38. №2.

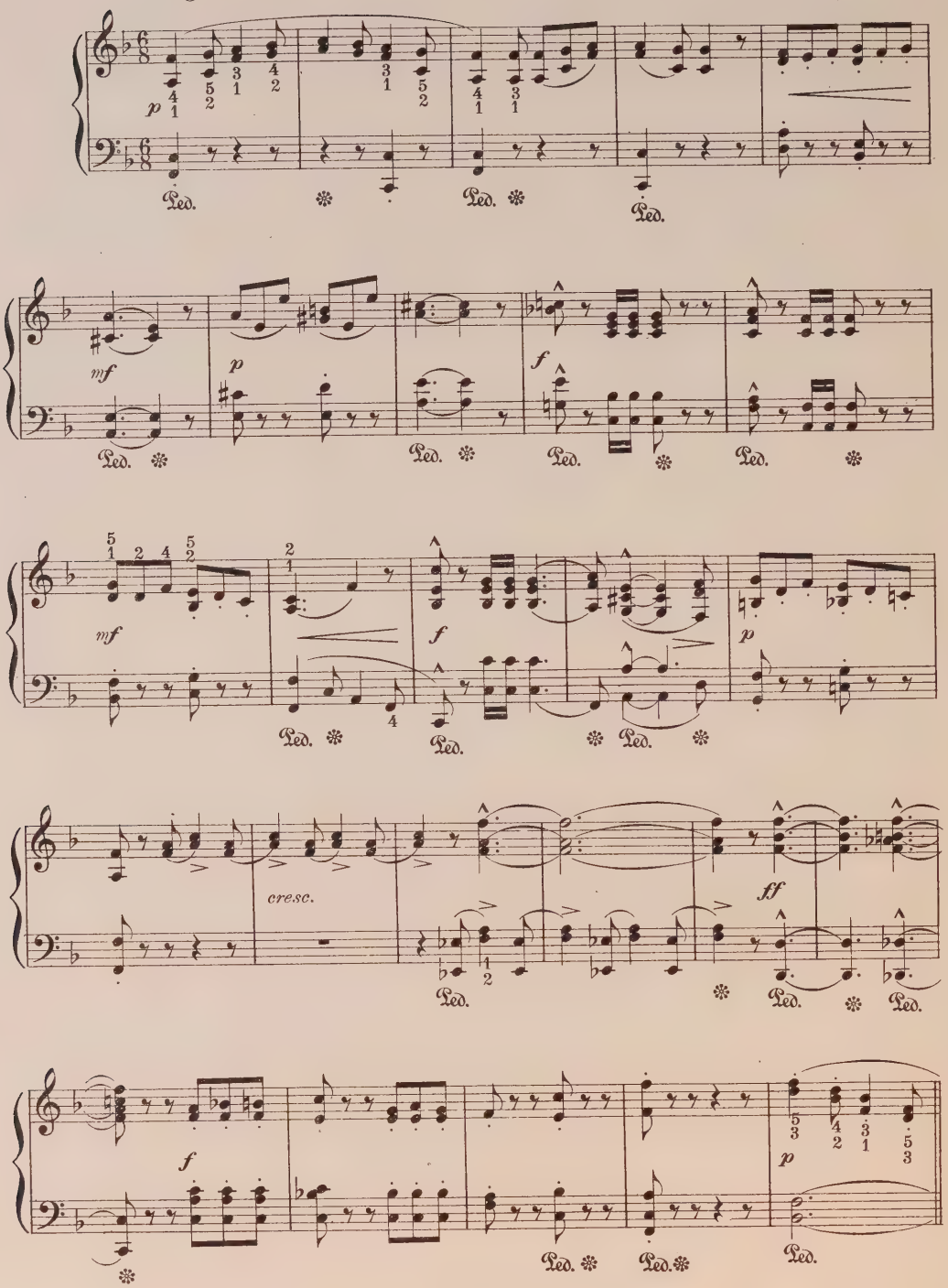


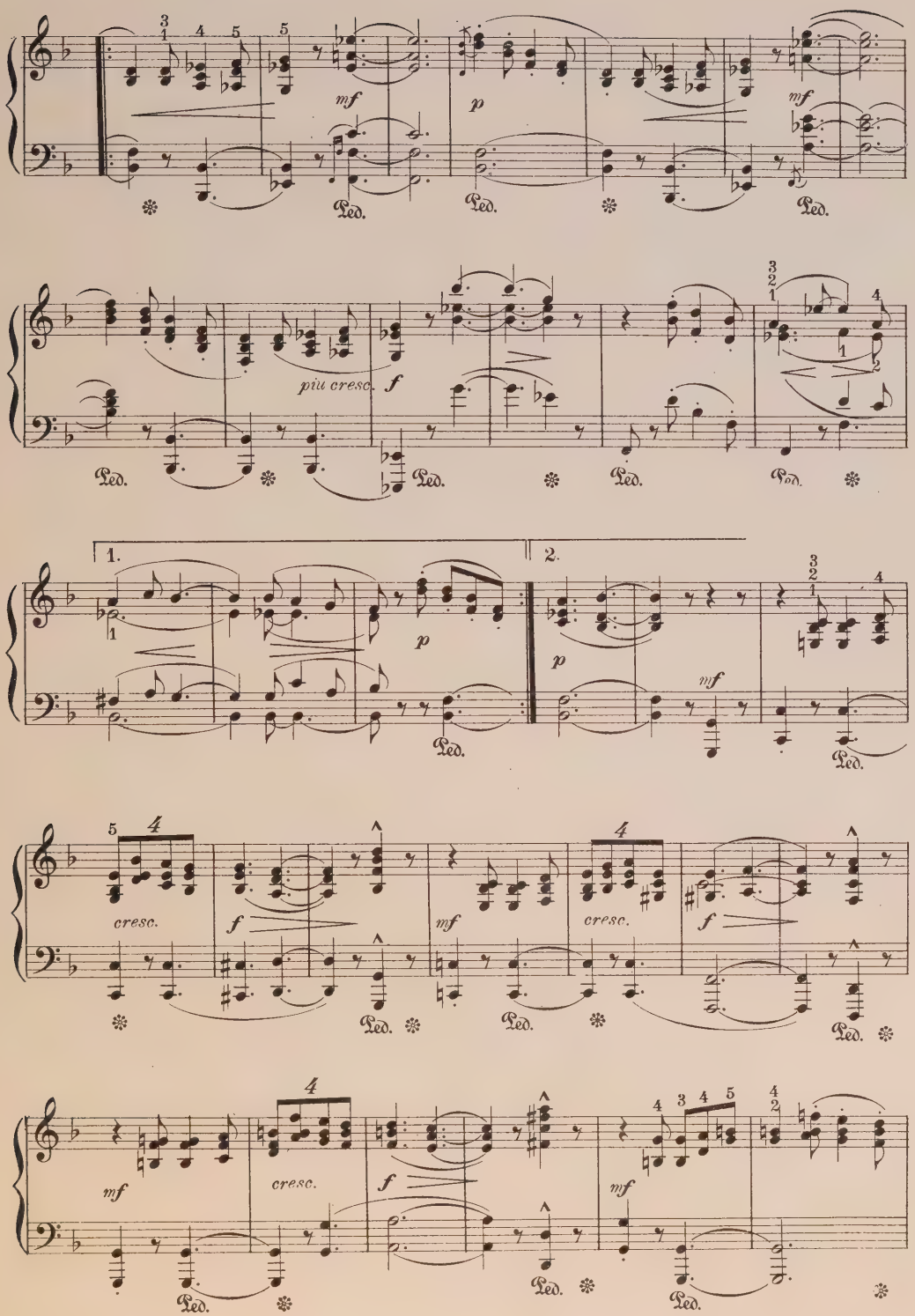

sempre cresc.
f
dim.
poco
a poco
rit.
p a tempo
cresc.
f
p
dim. e rit.
pp

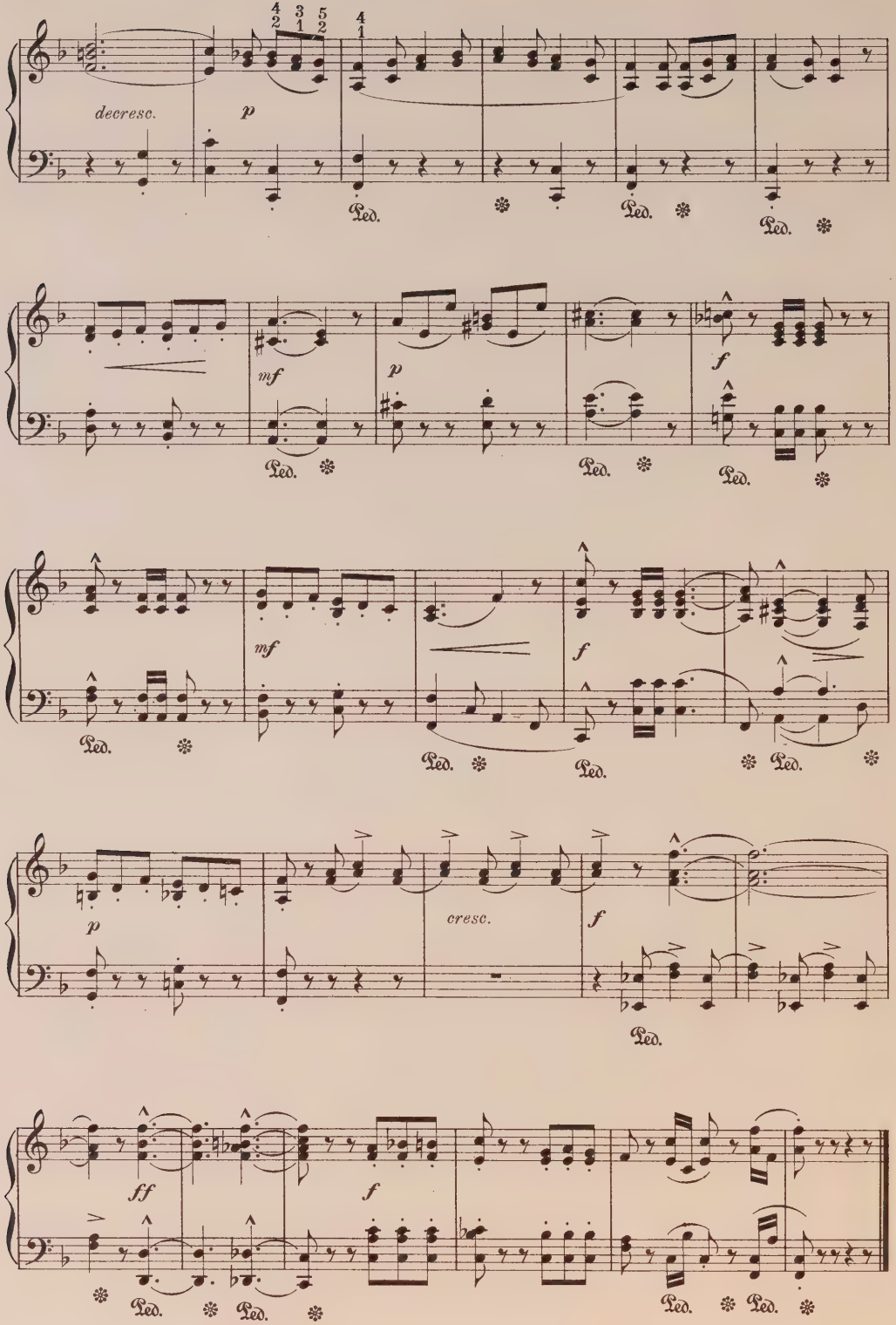
Huntsman's Song.

Allegro animato.

Ad. JENSEN, Op. 33. № 14.

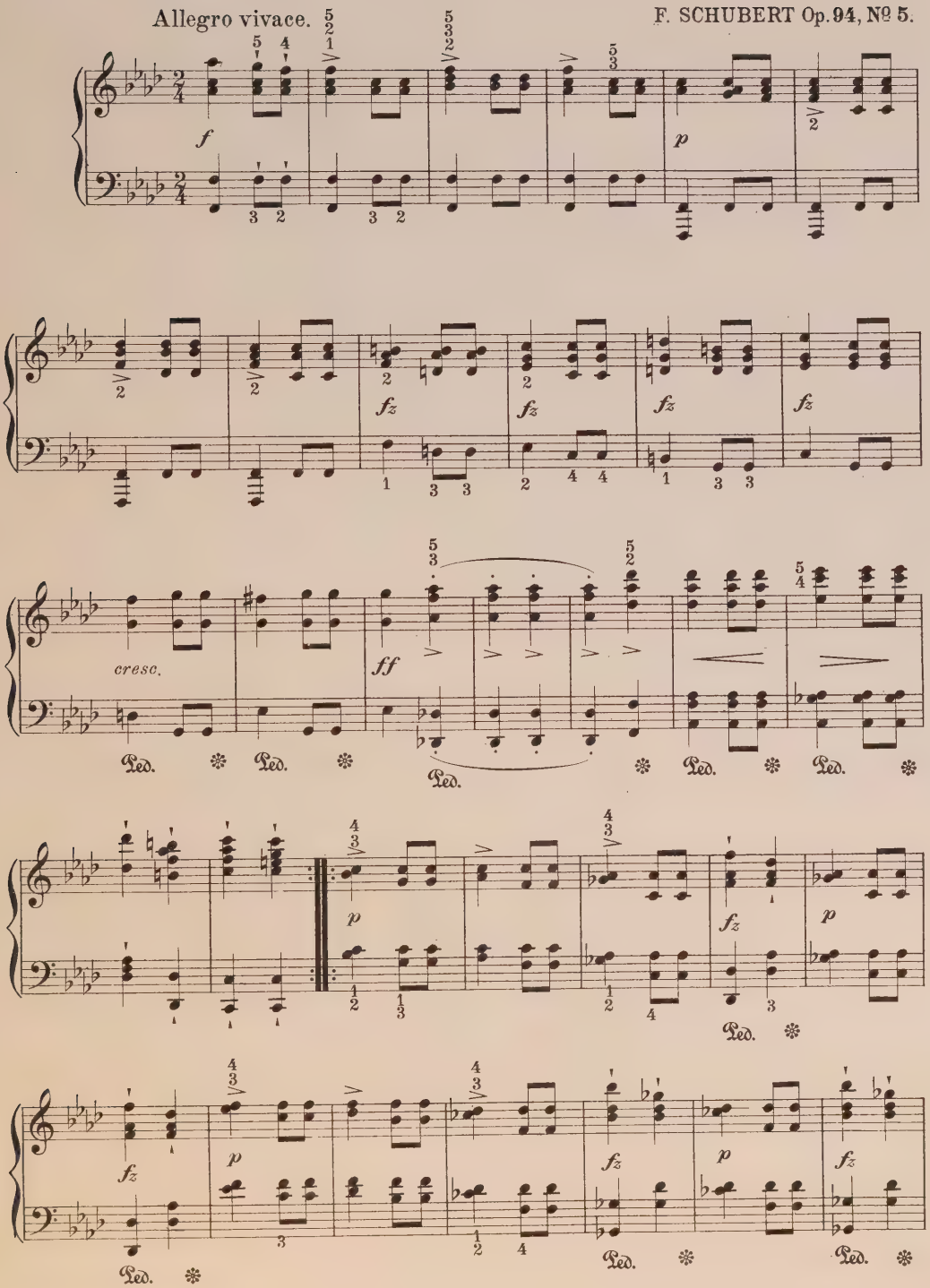


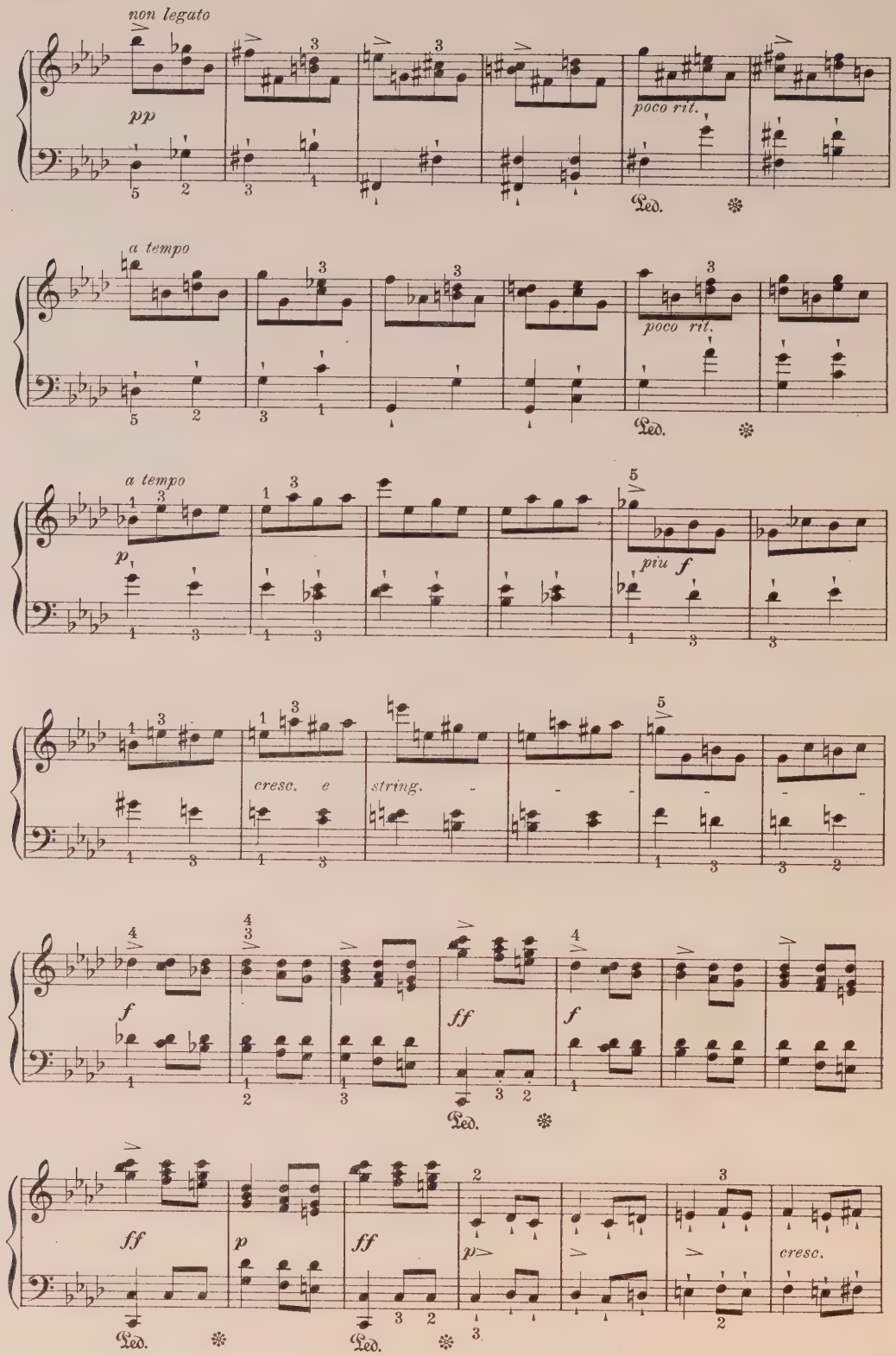

mf
p
mf
Ped.
più cresc.
f
1.
2.
cresc.
mf
Ped.

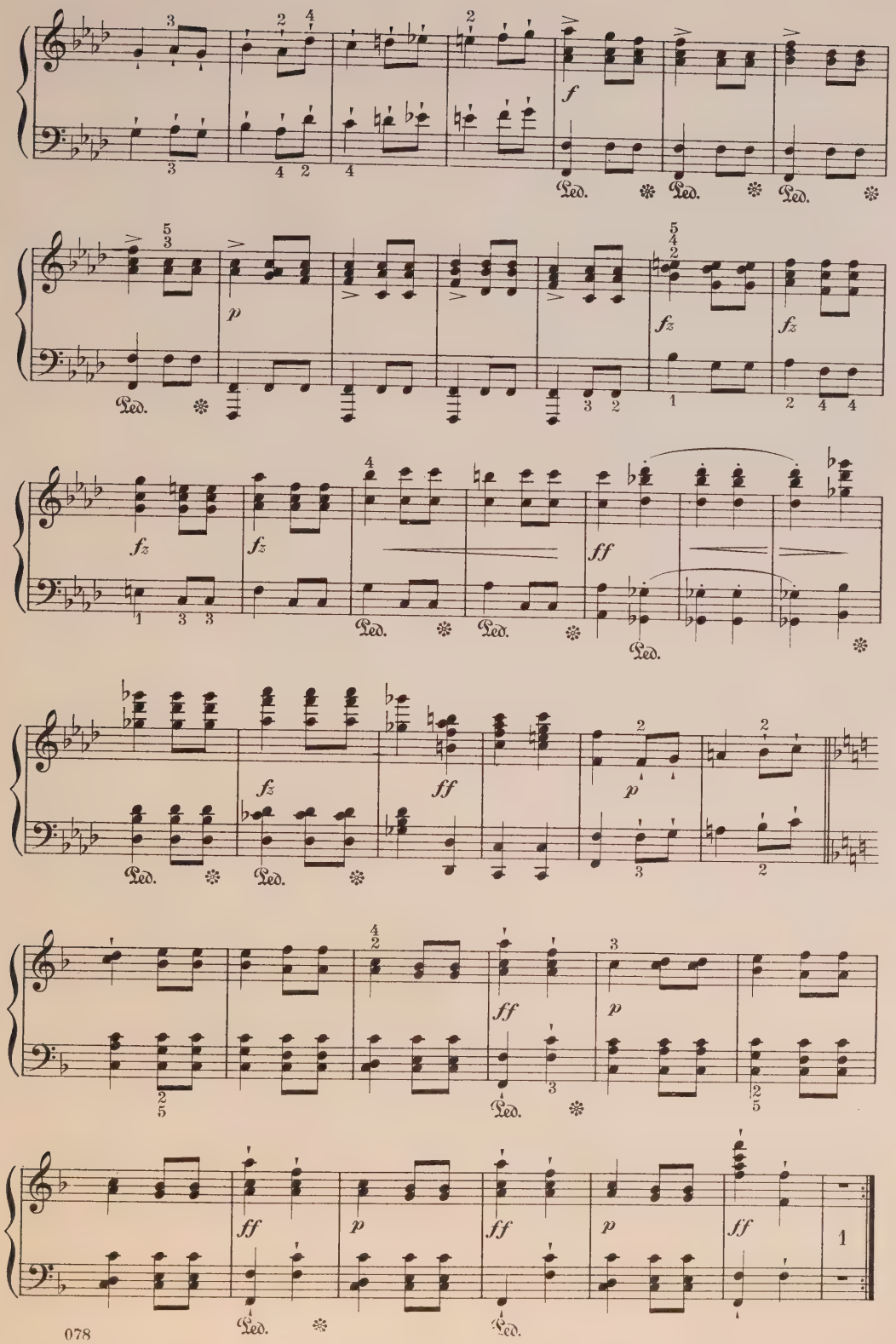

decresc.
p
Ped.
mf
p
f
cresc.
ff

Moment Musical.

Allegro vivace. F. SCHUBERT Op. 94, № 5.

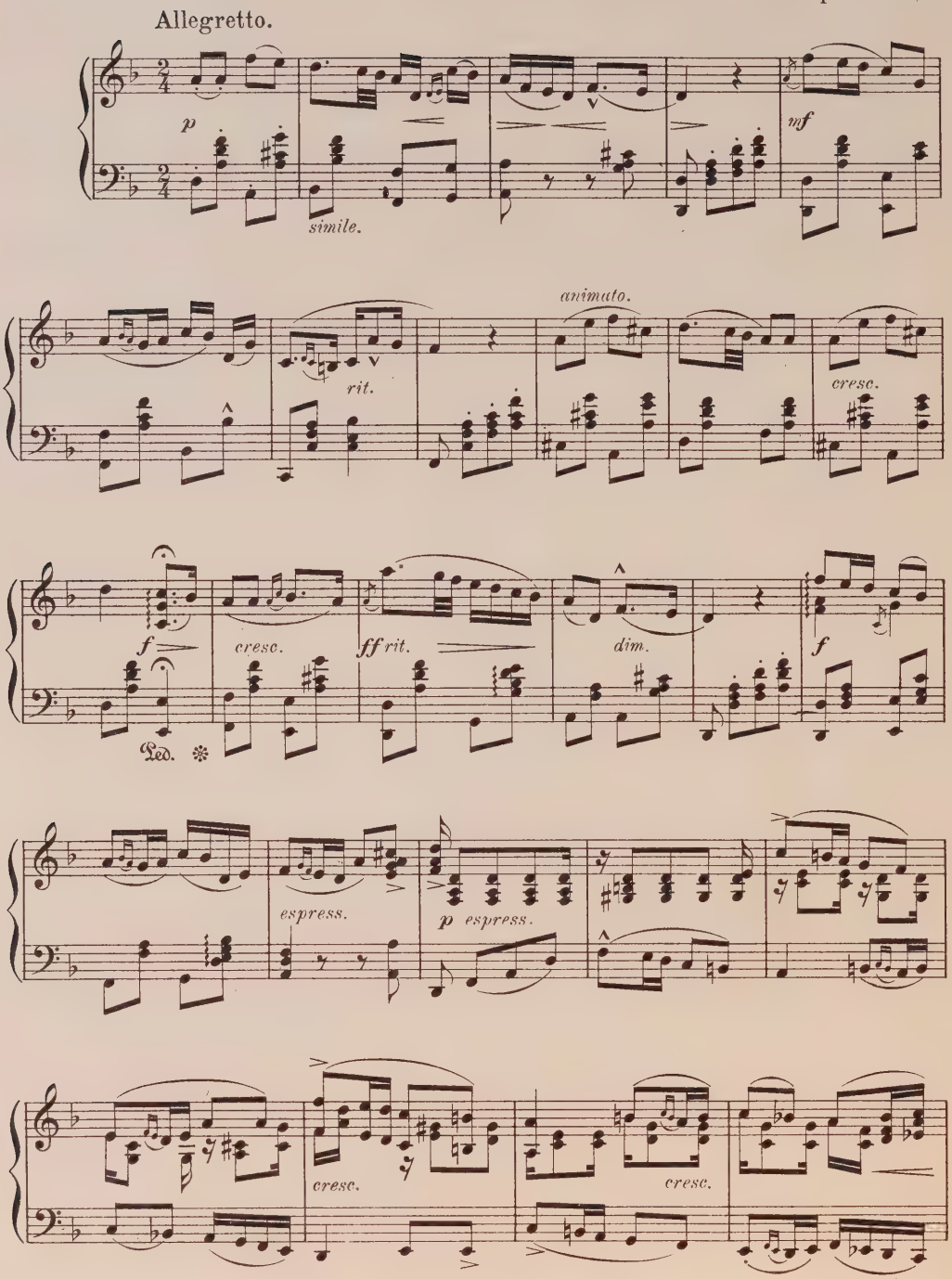


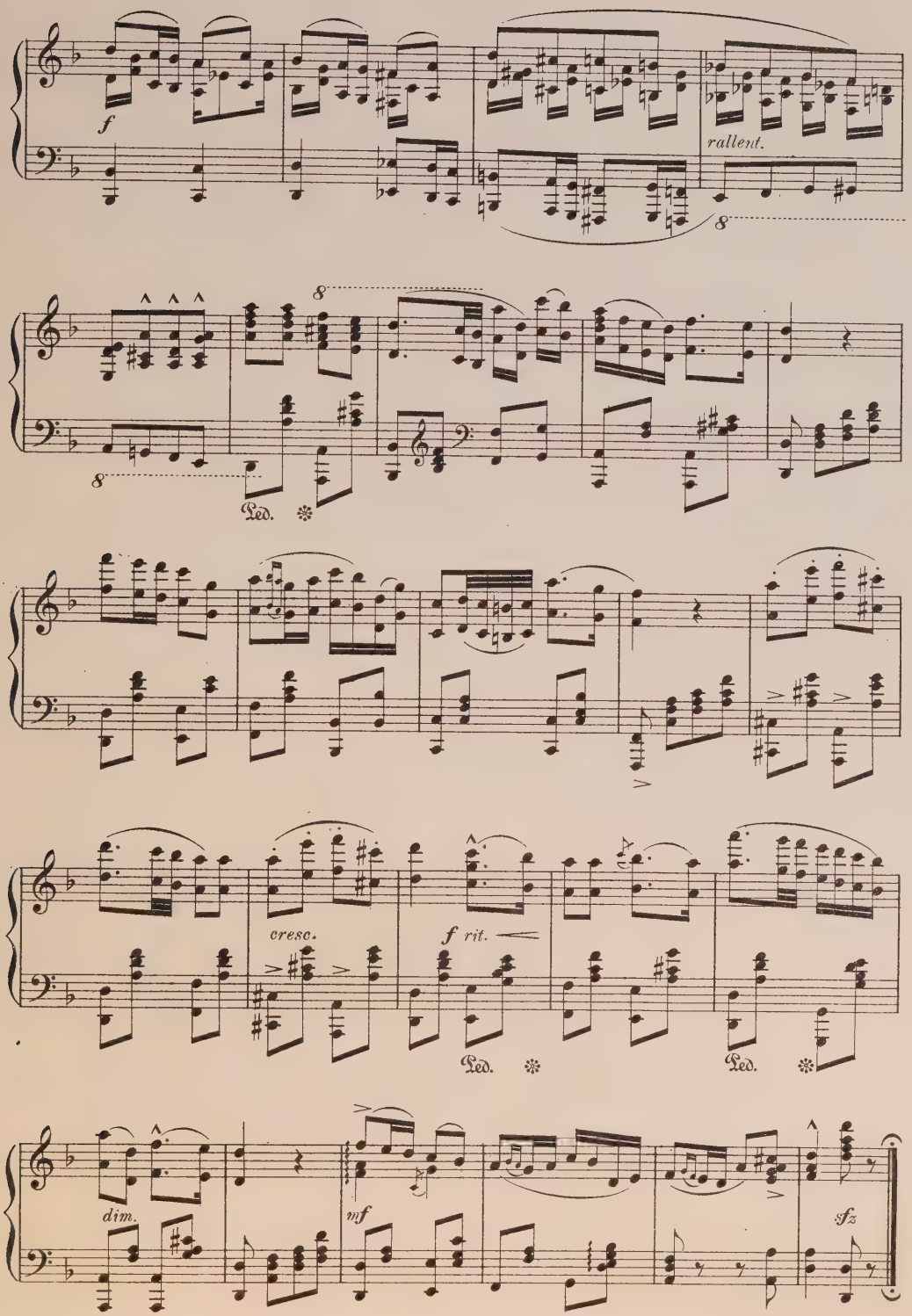

non legato
pp
poco rit.
Ped.
a tempo
poco rit.
Ped.
a tempo
p
piu f
cresc. e string.
f
ff
f
Ped.
ff
p
ff
p
cresc.
Ped.
Ped.


f
Ped.
p
fz
ff
1
078

Romance Russe.

FRIEDR. DAMM Op. 55 № 1.

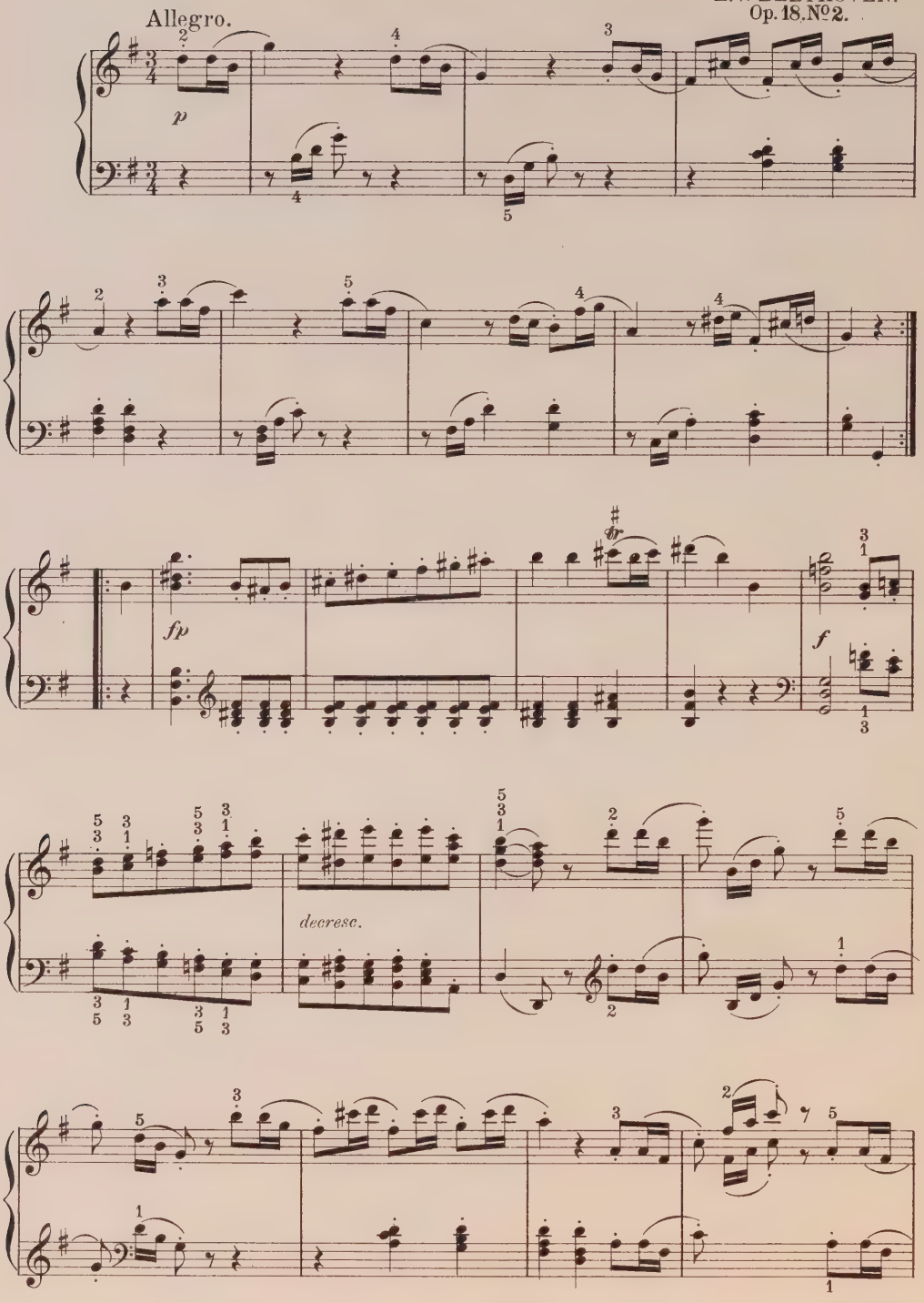


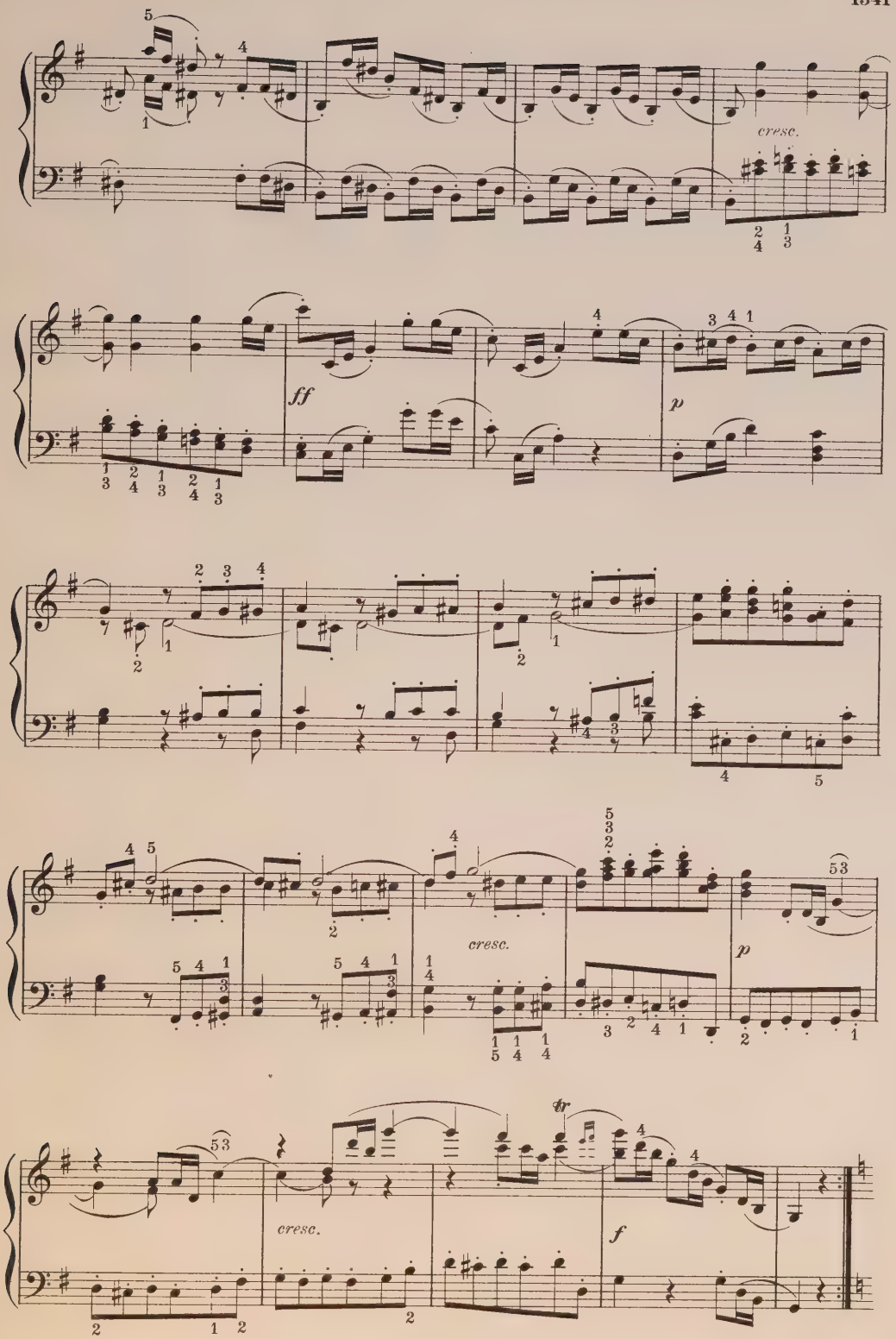

f
rallent.
8
8
Ped.
cresc.
f rit.
Ped.
Ped.
dim.
mf
sfz

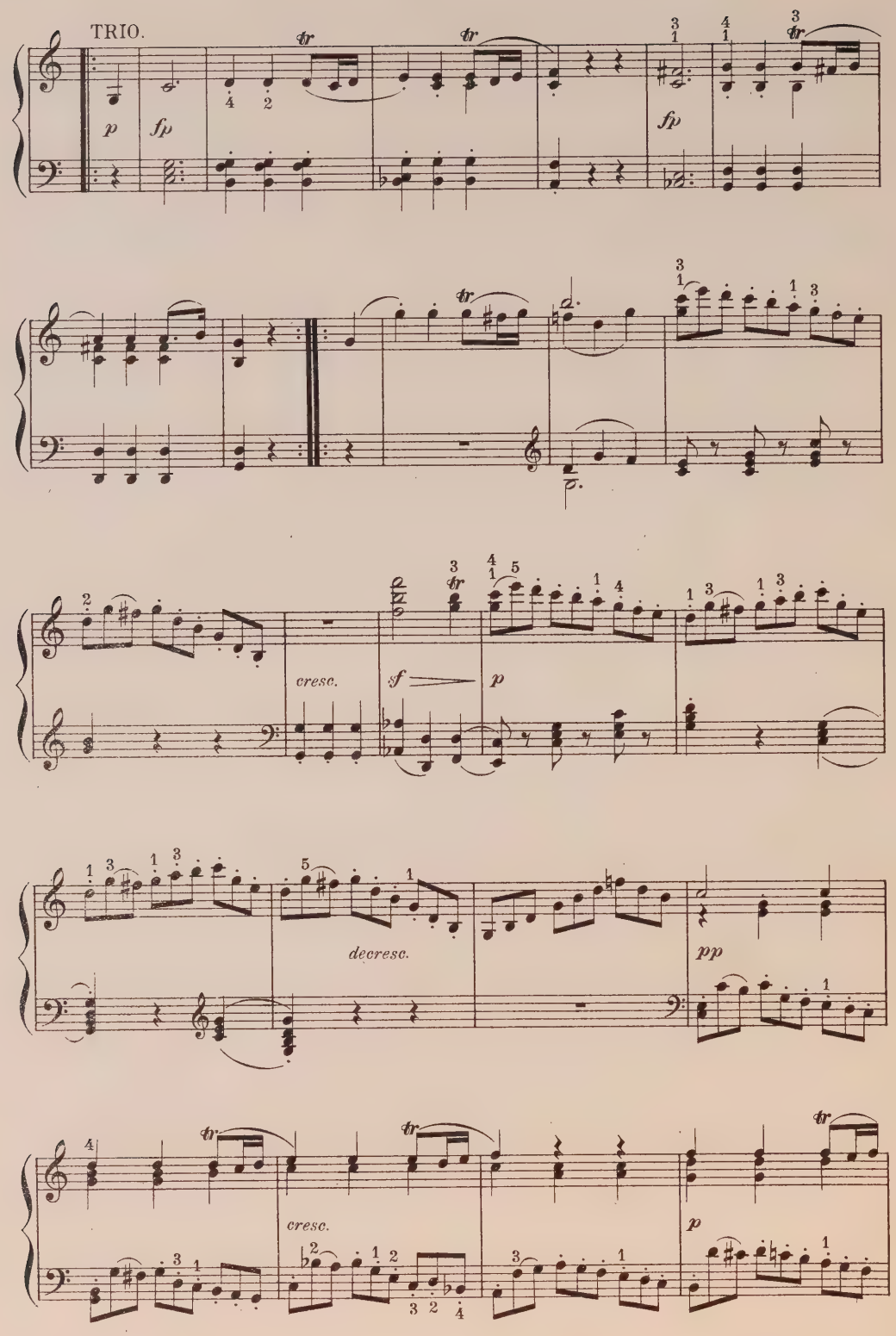
Scherzo

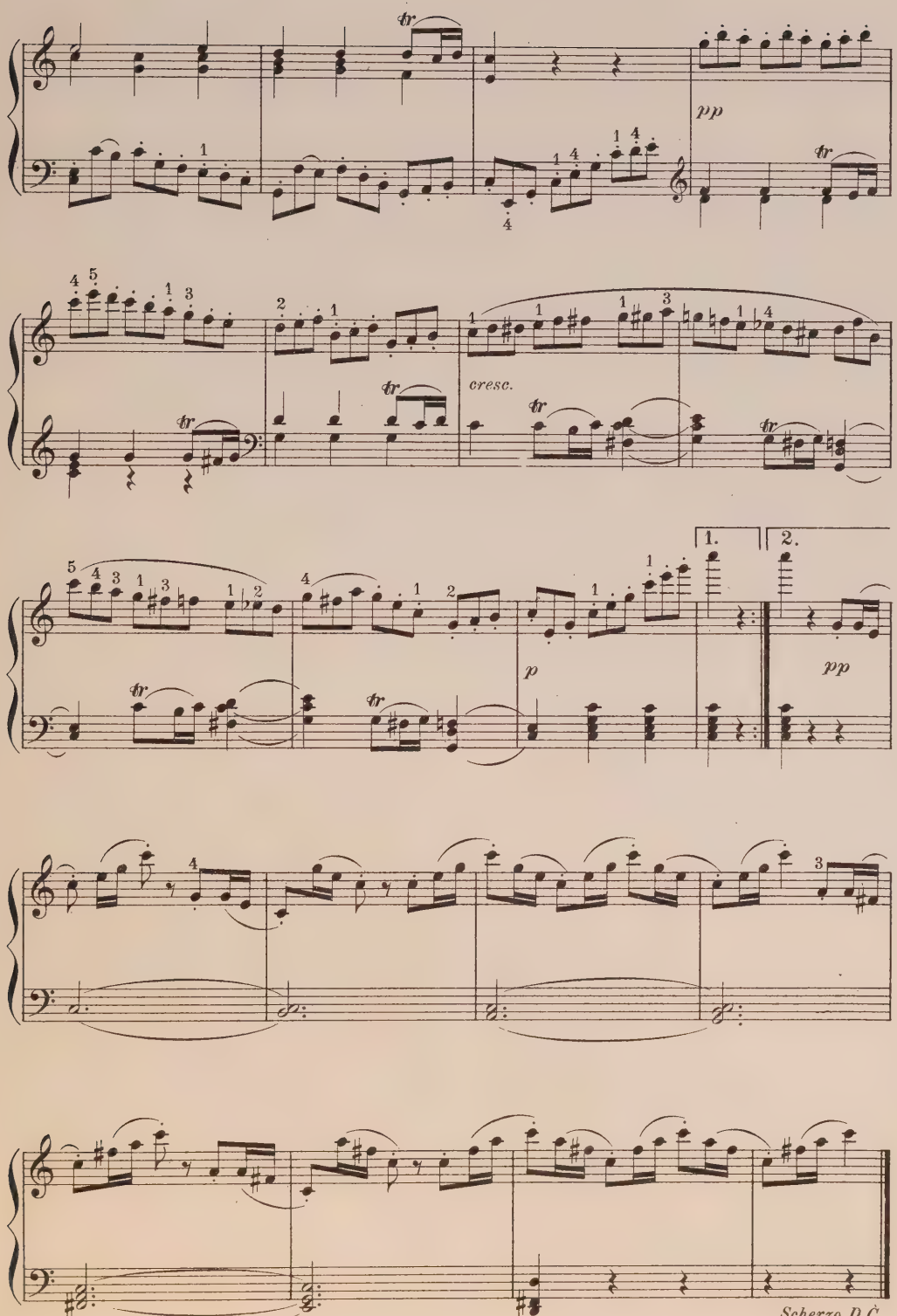
from the String Quartet in G major.

L. v. BEETHOVEN.
Op. 18. № 2.




cresc.
ff
p
cresc.
p
cresc.
tr
f


TRIO.
p
fp
fp
cresc.
sf
p
decresc.
pp
cresc.
p


pp
cresc.
1.
2.
p
pp
Scherzo D.C.

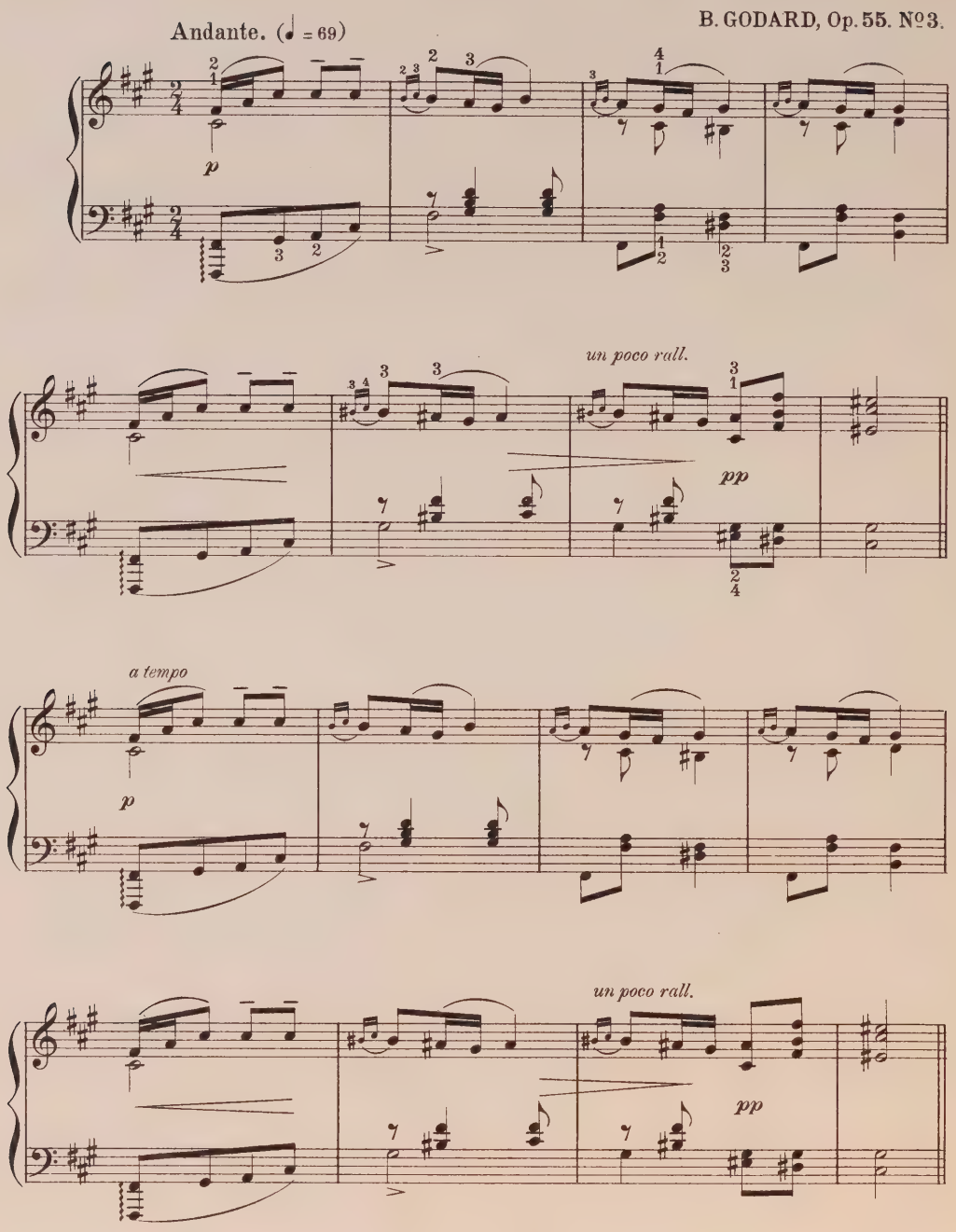
The Three Unknown.

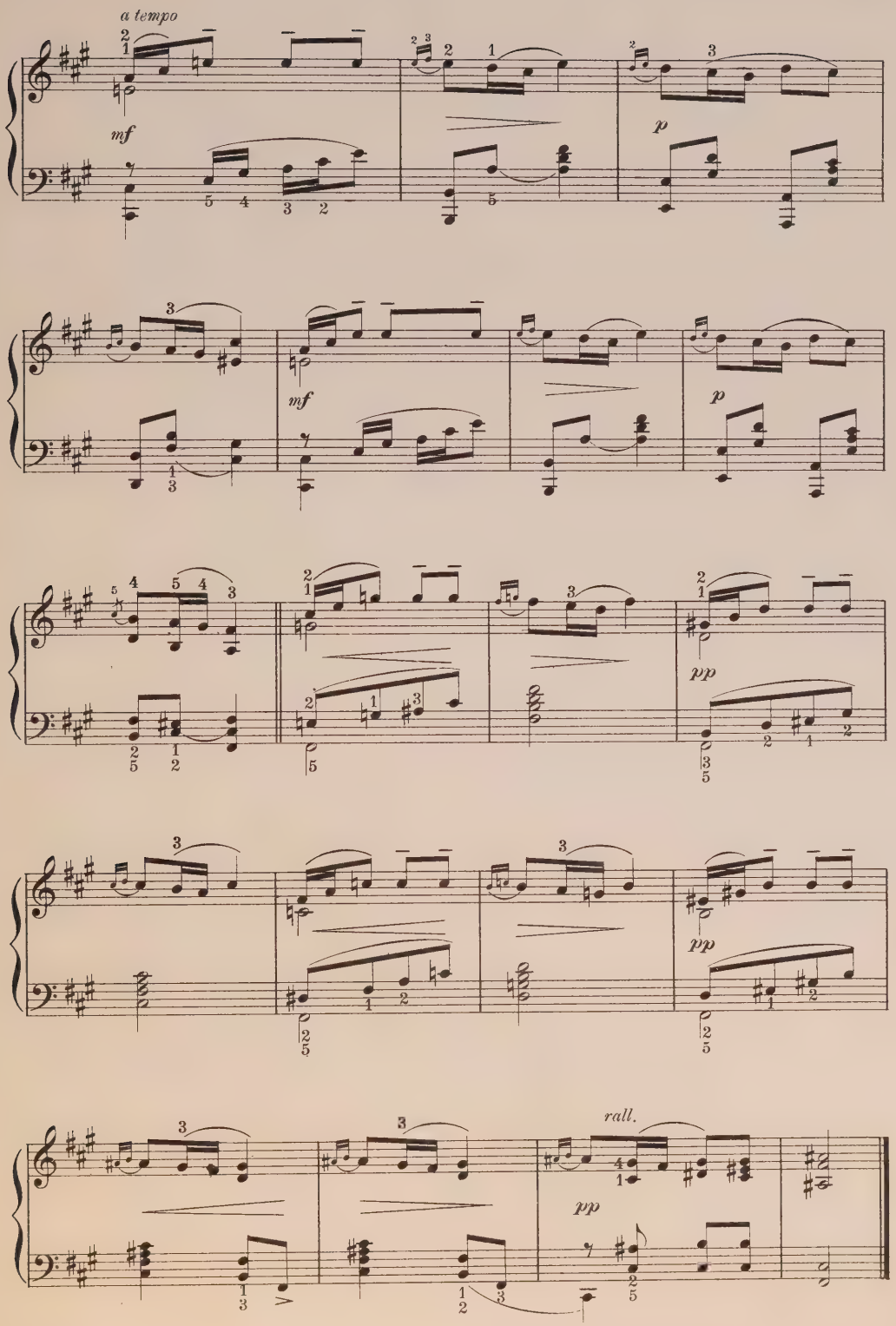
I-THE BLACK DOMINO.

Pensive Black Domino
Whence comes the melancholy
That bows your spirits low?
Sadness is but folly,
Pensive Black Domino.

Domino noir rêveur,
D'où vient la mélancolie
Qui fait soupirer votre cœur ?
Etre triste, c'est folie,
Domino noir rêveur.

B. GODARD, Op. 55. Nº3.



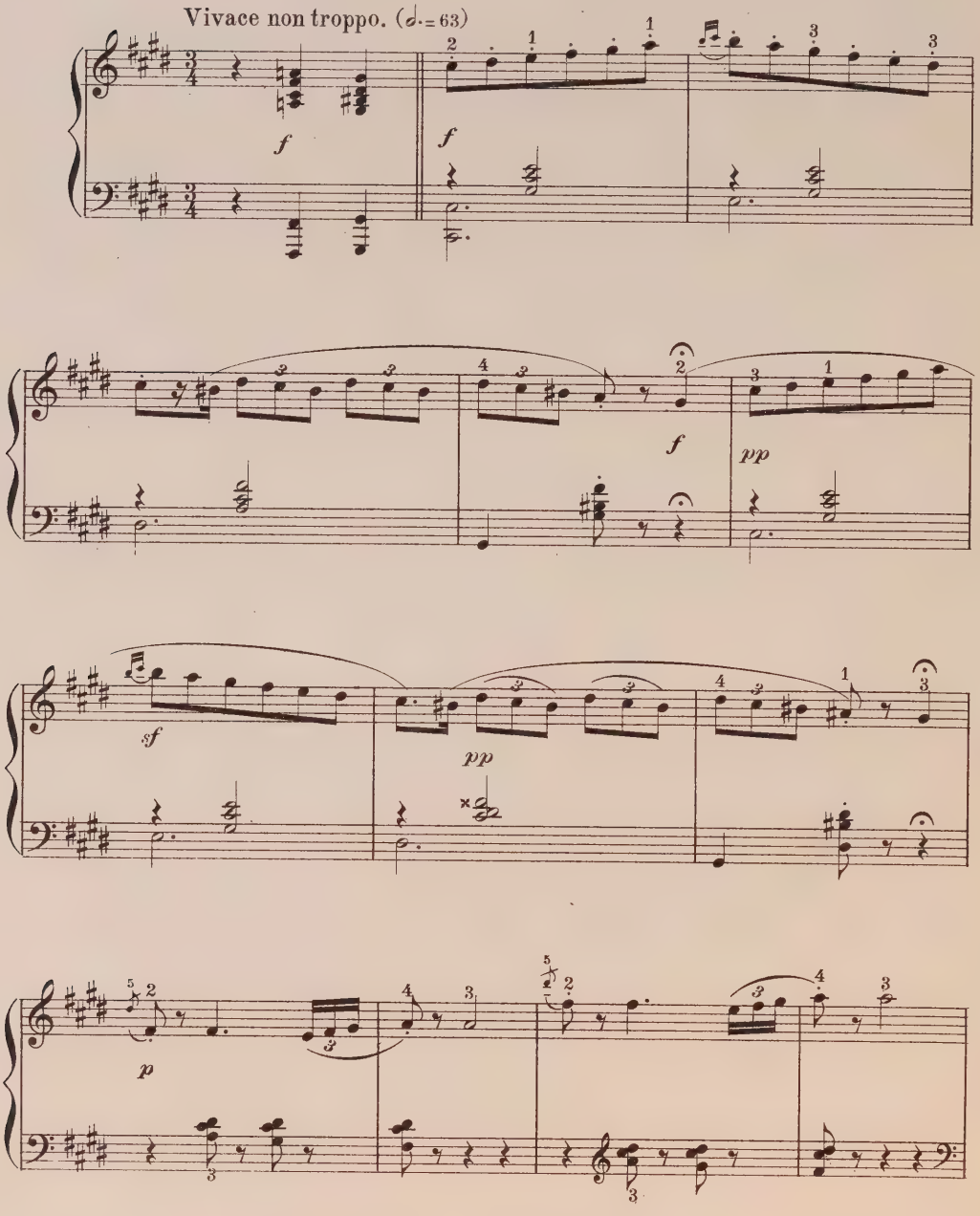

a tempo
mf
p
mf
p
pp
pp
rall.
pp

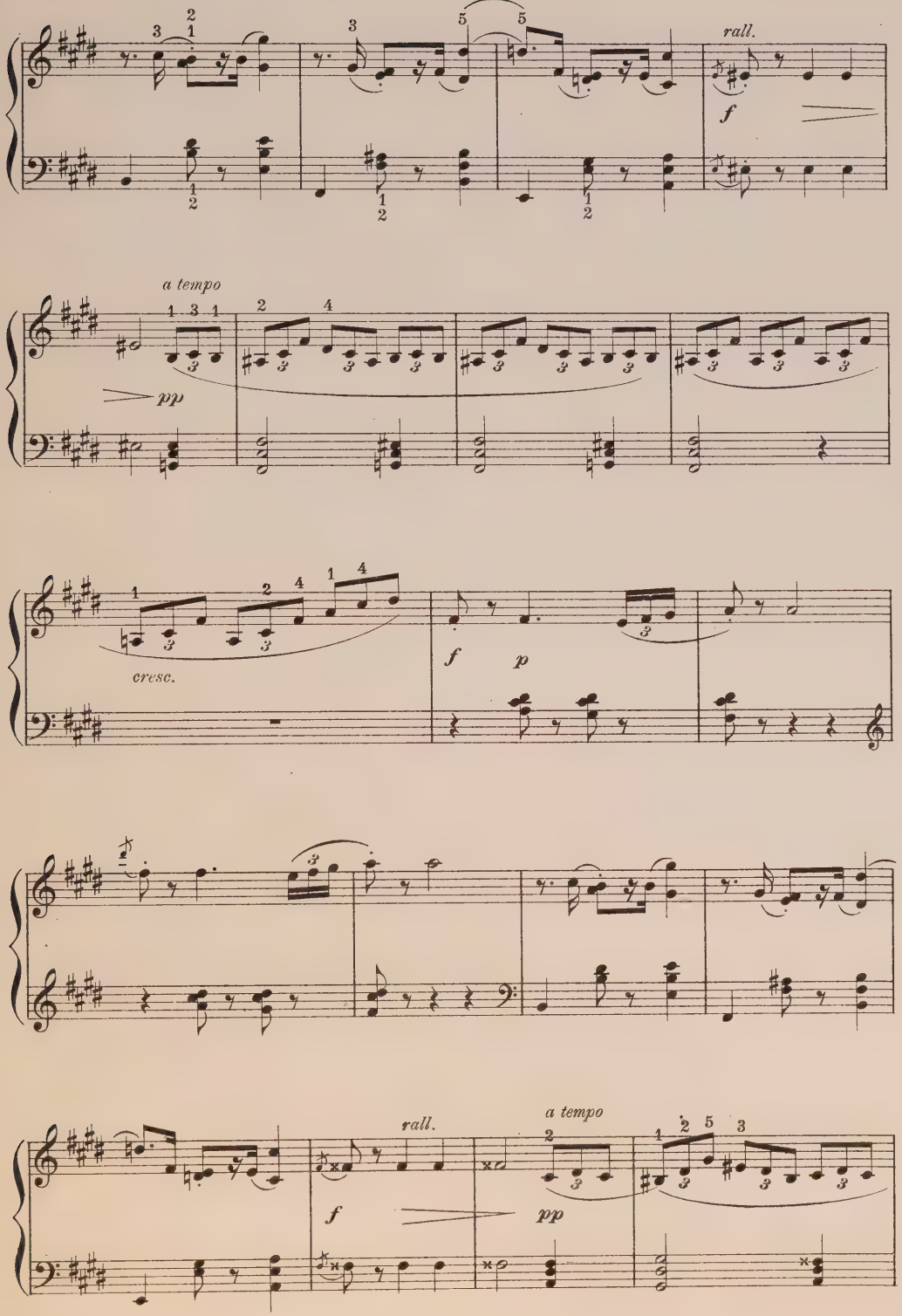
The Three Unknown.

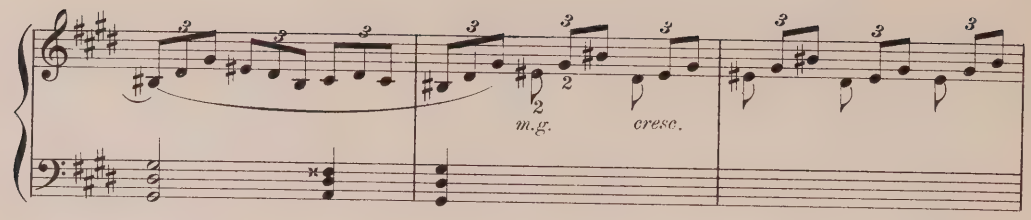
II-THE BLUE DOMINO.
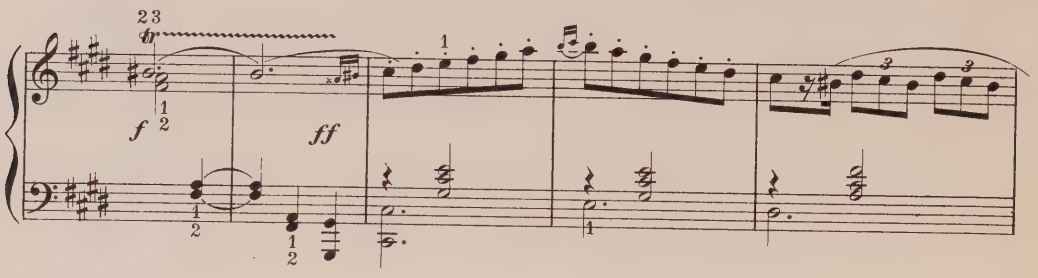
Dainty Blue Domino,
Under your masque you're hiding
A wee little nose! I know
You must be very confiding,
Dainty Blue Domino.

Domino bleu mignon,
J'aperçois sous votre masque
Un petit nez qui m'en dit long . . .
Vous devez être fantasque,
Domino bleu mignon.

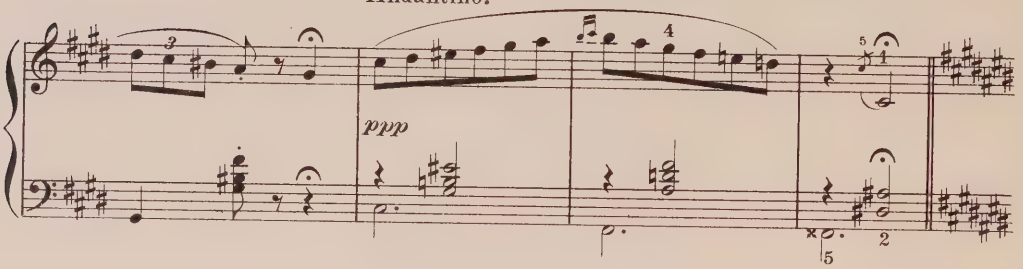



rall.
f
a tempo
pp
cresc.
f
p
rall.
f
a tempo
pp
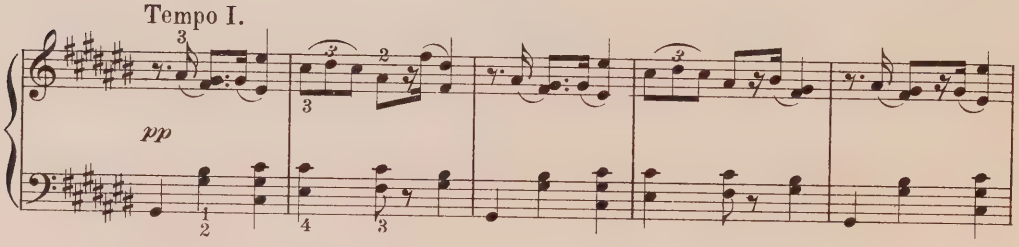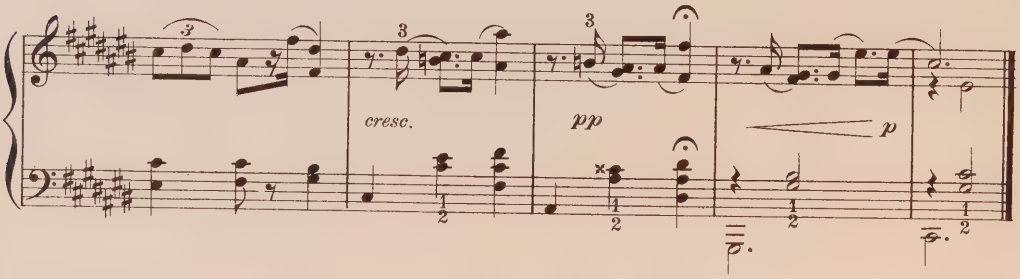




Andantino.



Tempo I.



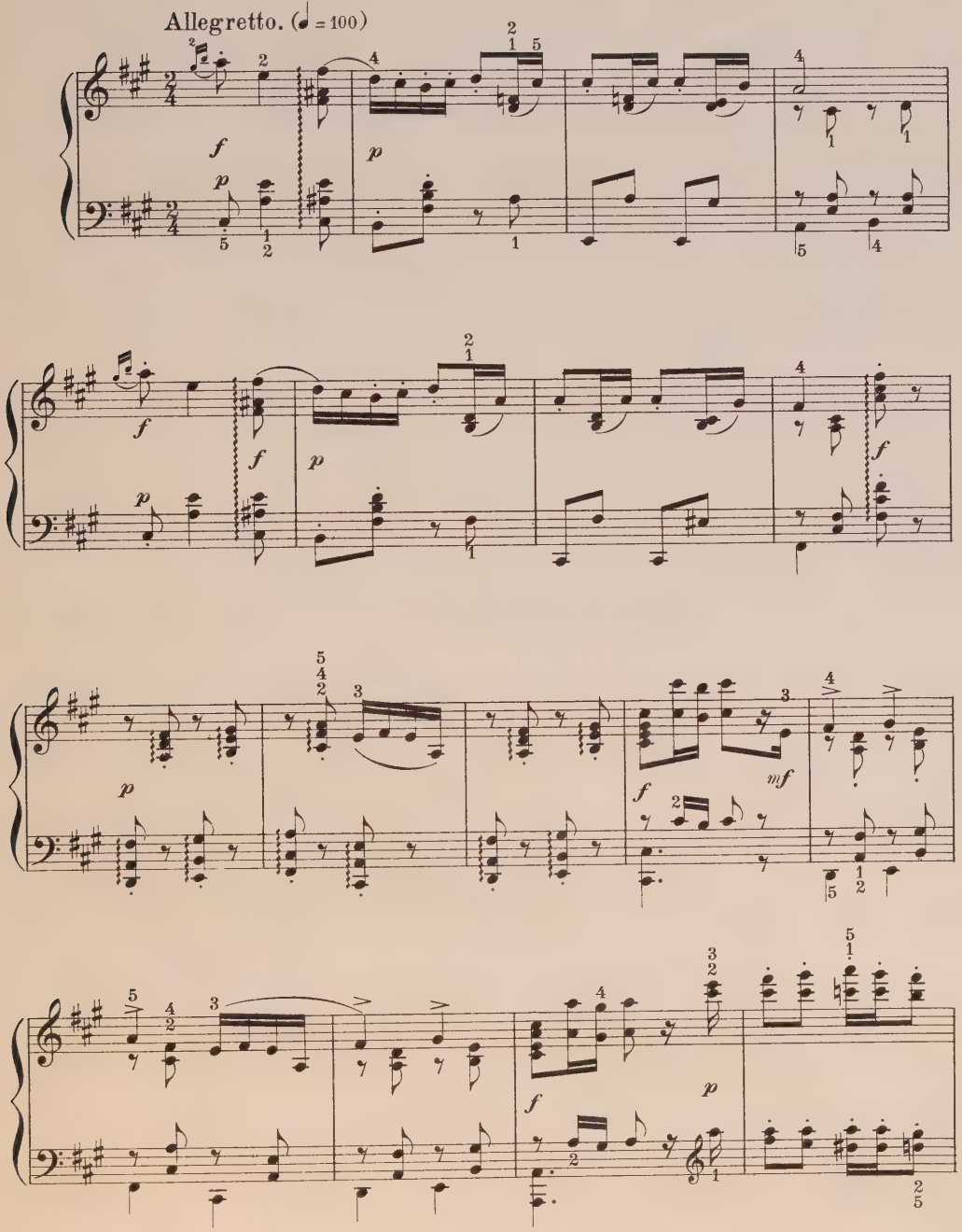


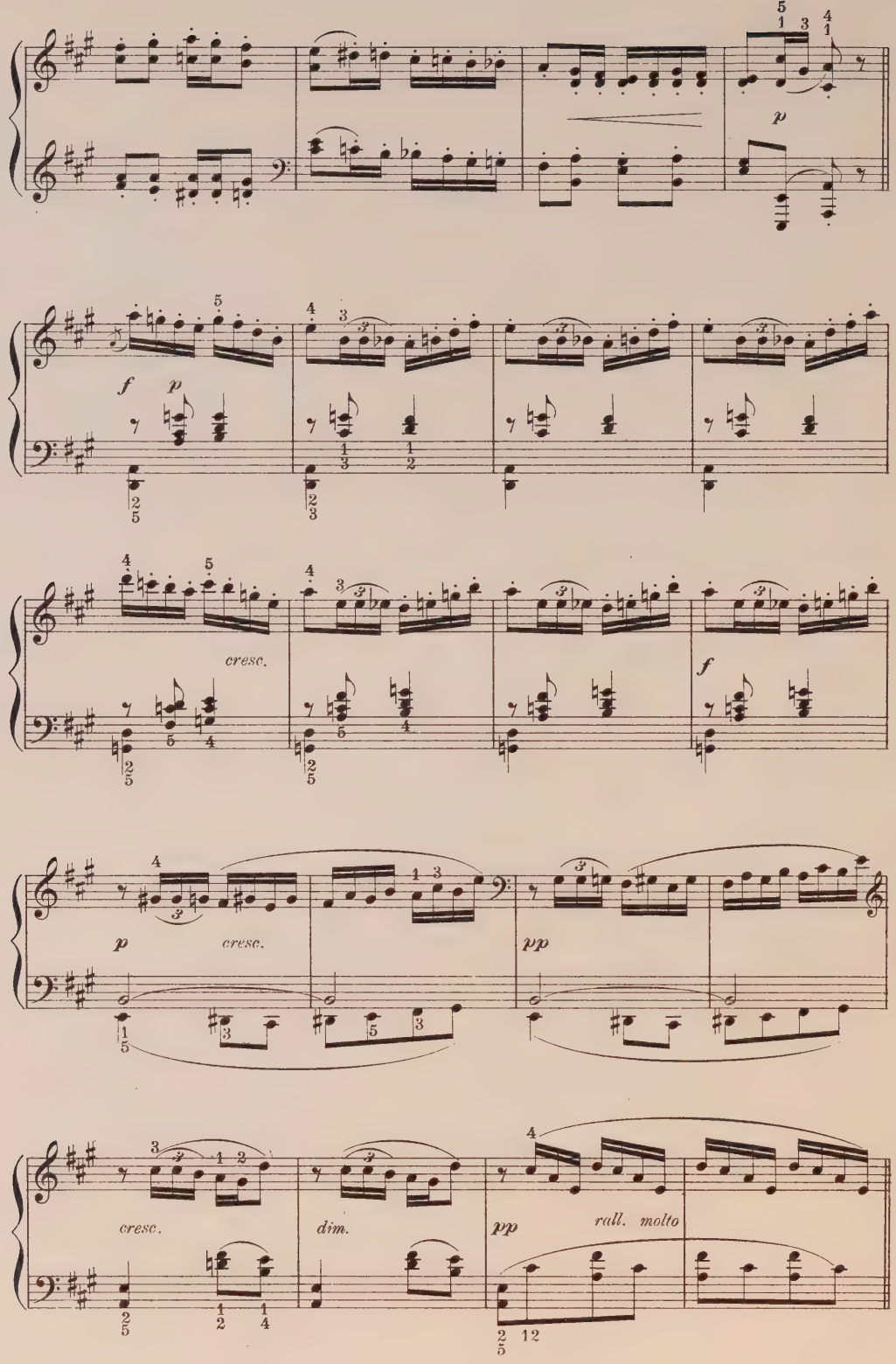
The Three Unknown.

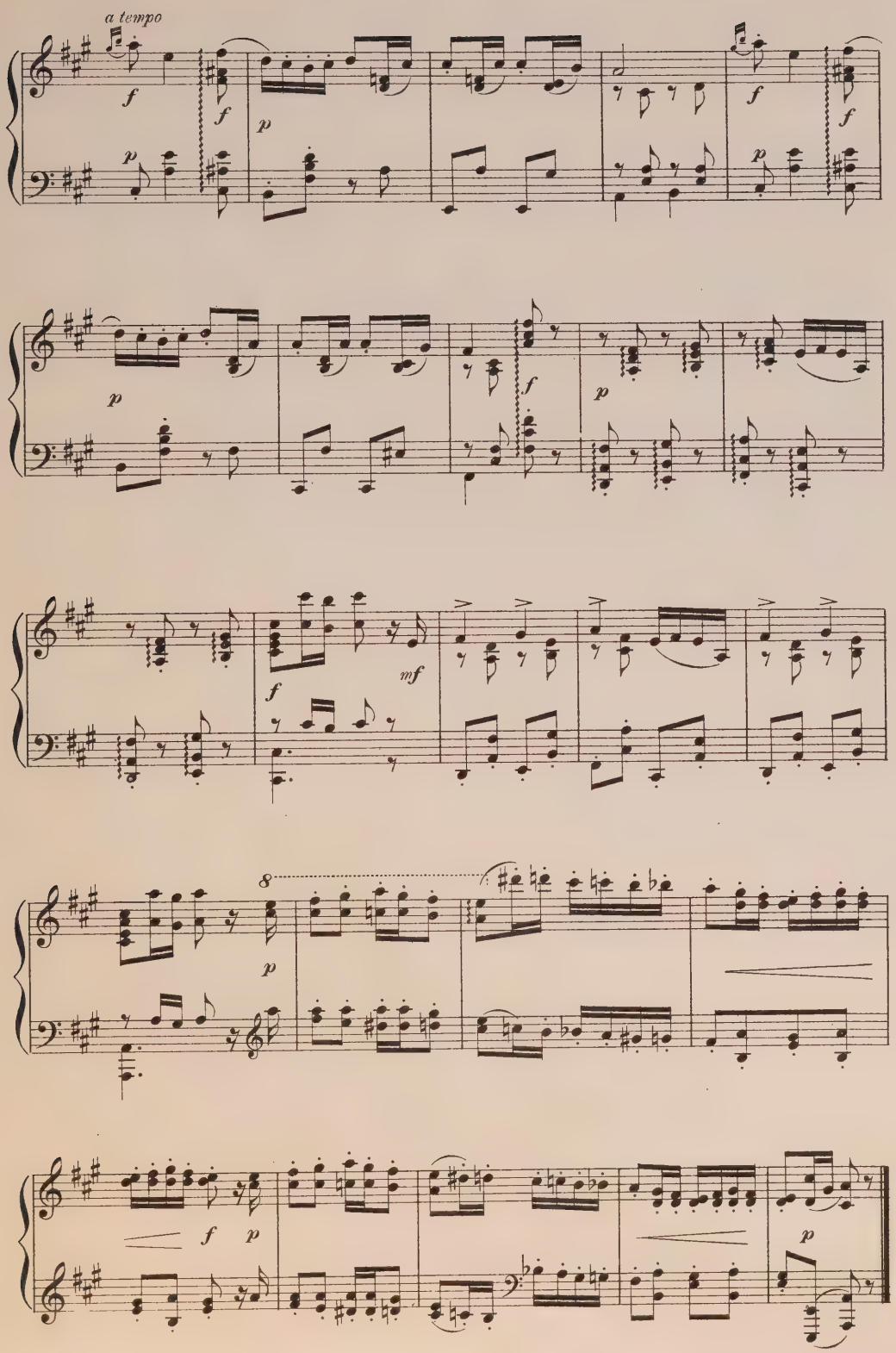
III-THE PINK DOMINO.

Mischievous Pink Domino,
Pray you, at whom are you mocking ?
You say that you really don't know—
And yet 'tis of us you were talking,
Mischievous Pink Domino.

Malin domino rose,
De qui donc vous moquez-vous ?
Vous riez, dites vous, sans cause . . .
Pourtant vous parliez de nous,
Malin domino rose.




p
f
p
cresc.
f
p
cresc.
pp
cresc.
dim.
pp
rall. molto

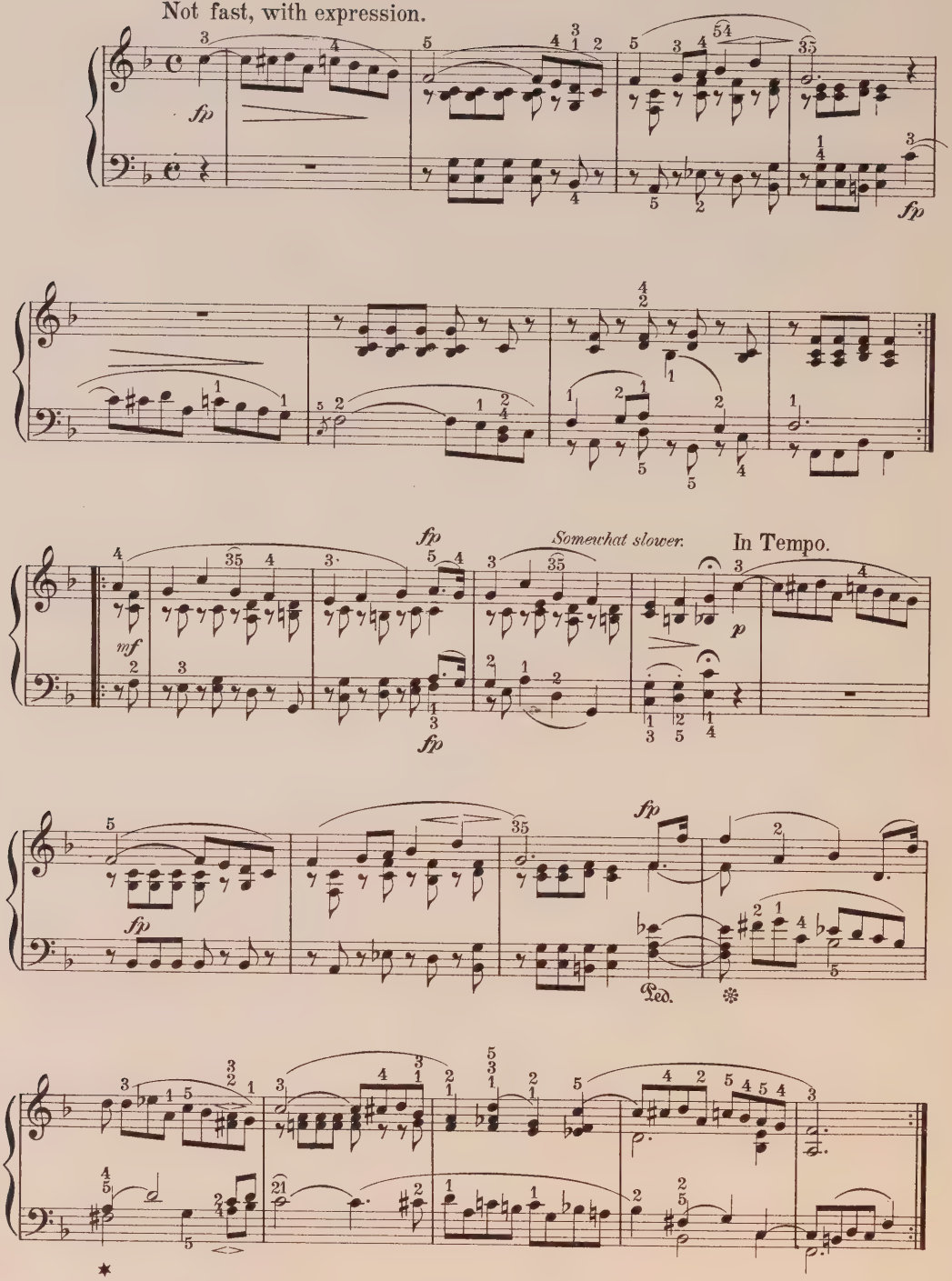

a tempo
f
p
mf
8

Album-Leaf.

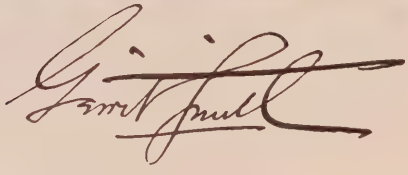
* * *

R. SCHUMANN, Op. 68. № 27.

Not fast, with expression.





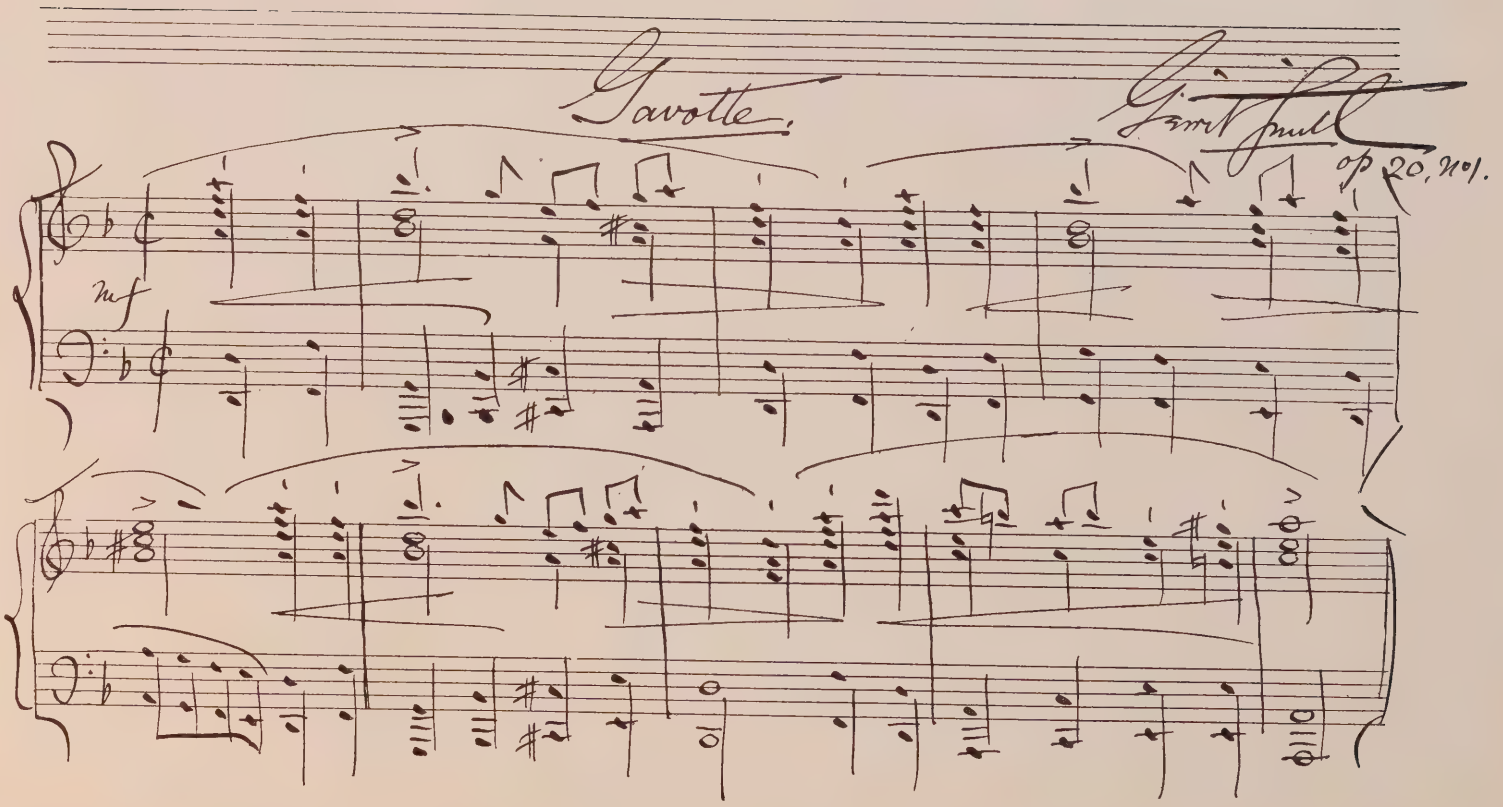


GERRIT SMITH

GERRIT SMITH was born at Hagerstown, Md., Dec. 11, 1859. He received his first musical instruction at Geneva, N. Y., from Mme. Towler, a pupil of Moscheles, and with her he studied at intervals during several years. As a boy he attended school at St. Mark's, Southborough, Mass., where some of his music (written when fourteen) was performed. He afterward went to Hobart College, and after graduating, in 1876, went to Stuttgart to study music and architecture. A year later he returned to America and went to live in New York with the intention of devoting himself to music. For nearly a year he studied organ playing under Samuel P. Warren of Grace Church, and then became organist of St. Paul's in Buffalo. While there he continued the study of the organ, during the summer, with Mr. Eugene Thayer and Mr. W. H. Sherwood. In 1880 he went to Berlin to study under Prof. August Haupt, at the same time taking up theory under Edward Rohde.

On his return to America he became organist at St. Peter's in Albany. In 1885 he became organist and choirmaster in the South Dutch Reformed Church, New York. Since that time his reputation as an organist has steadily increased, and he has also become very favorably known as a composer. From time to time Mr. Smith has been abroad playing the organ at many of the large cities in England and on the continent. He is now professor of music at Union Theological Seminary, and professor of theory at Master School, Brooklyn, N. Y.

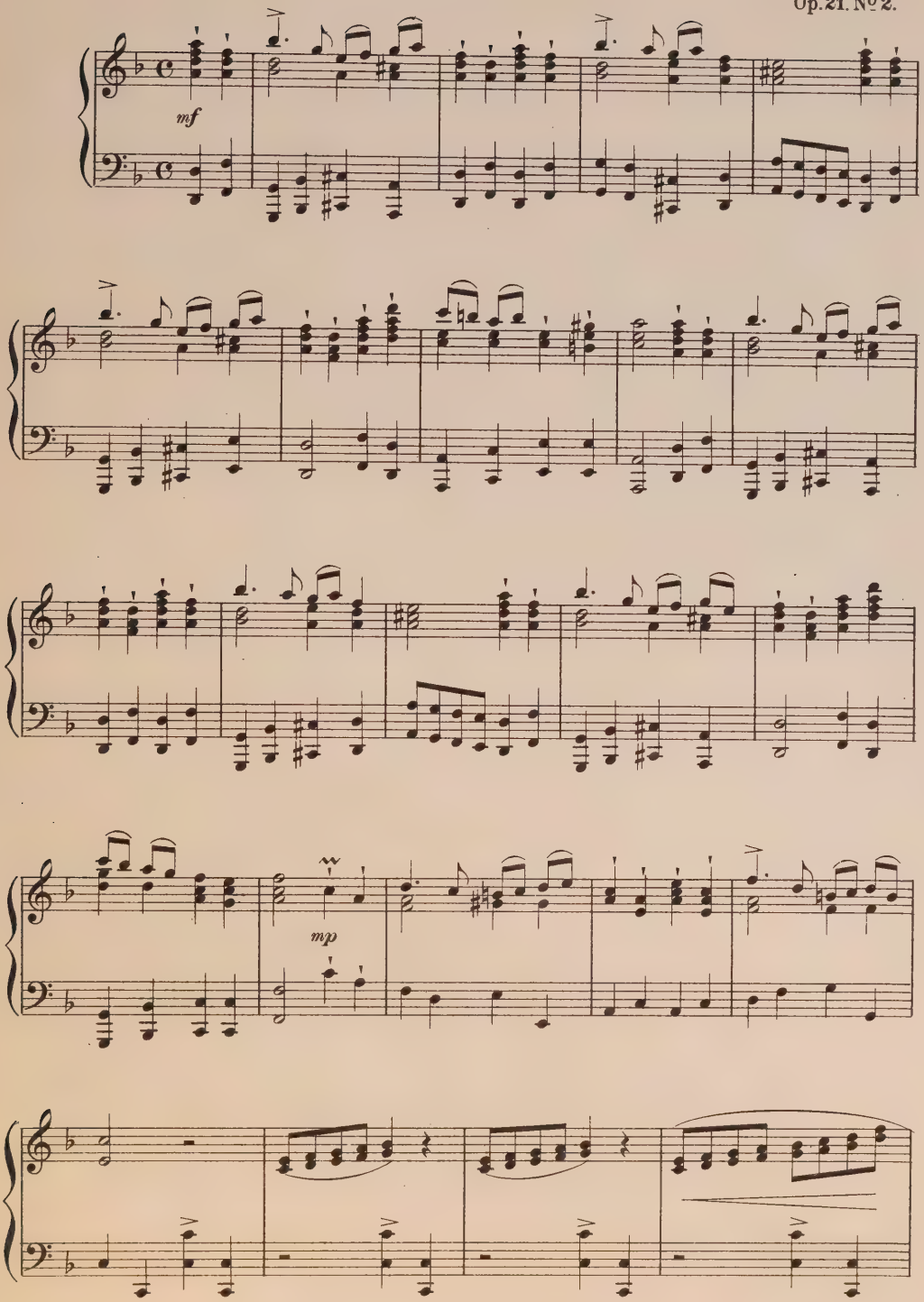
His compositions include over seventy-five songs, numerous piano pieces, several church anthems, ten Easter carols, two books of Christmas carols, several *Te Deums*, a sacred cantata *King David*, part songs, male and female choruses. His most individual work is his set of songs for children, and they are mainly grouped into Op. 12, called *Twenty-five Song Vignettes*. Other works are *Aquarelles*, eight songs and eight piano sketches, and *Thistledown*.


Gavotte.
Grieg
op 20, No1.
mf

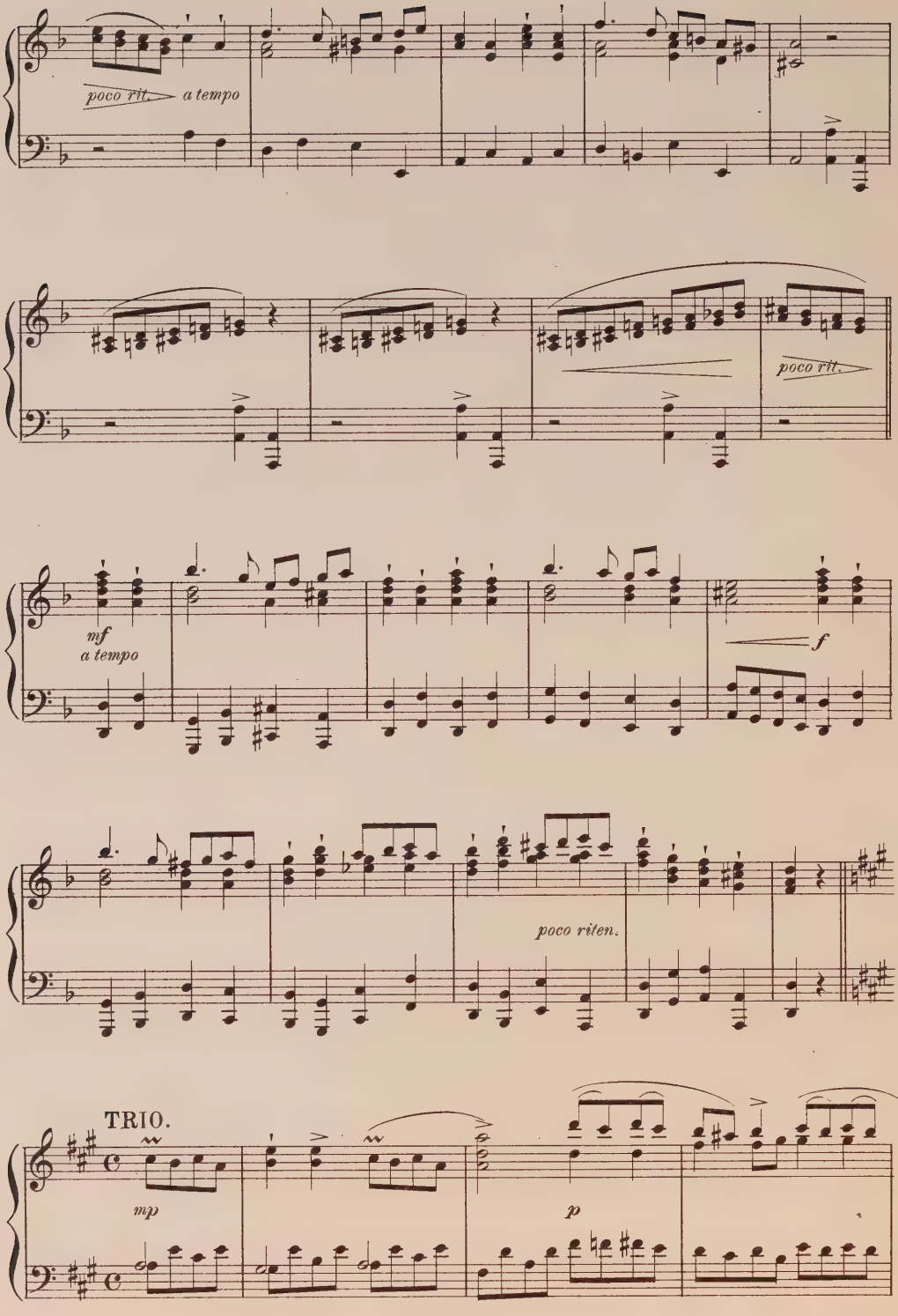
To Eunice Terry.

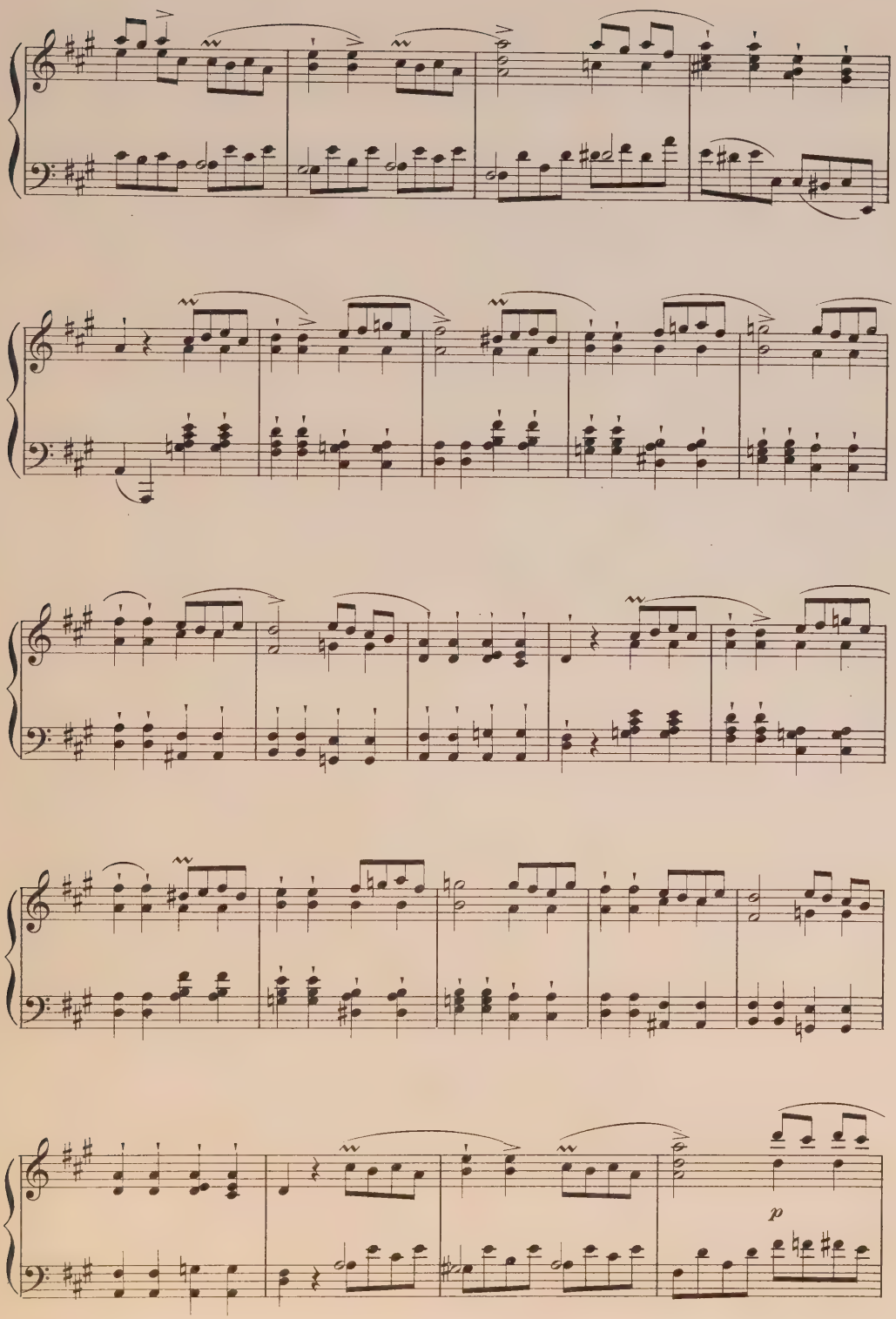
Gavotte.

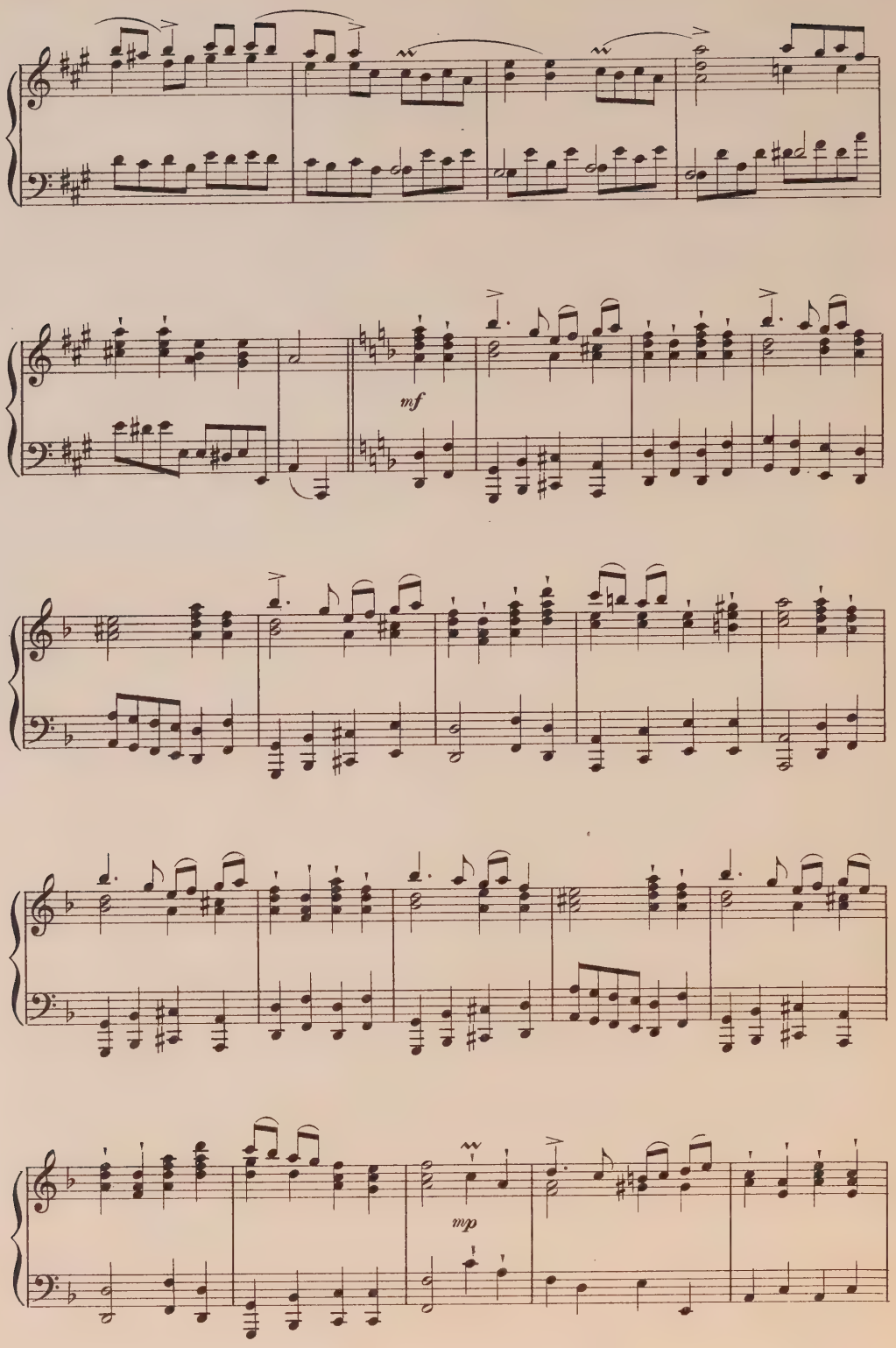
GERRIT SMITH,
Op. 21. No 2.

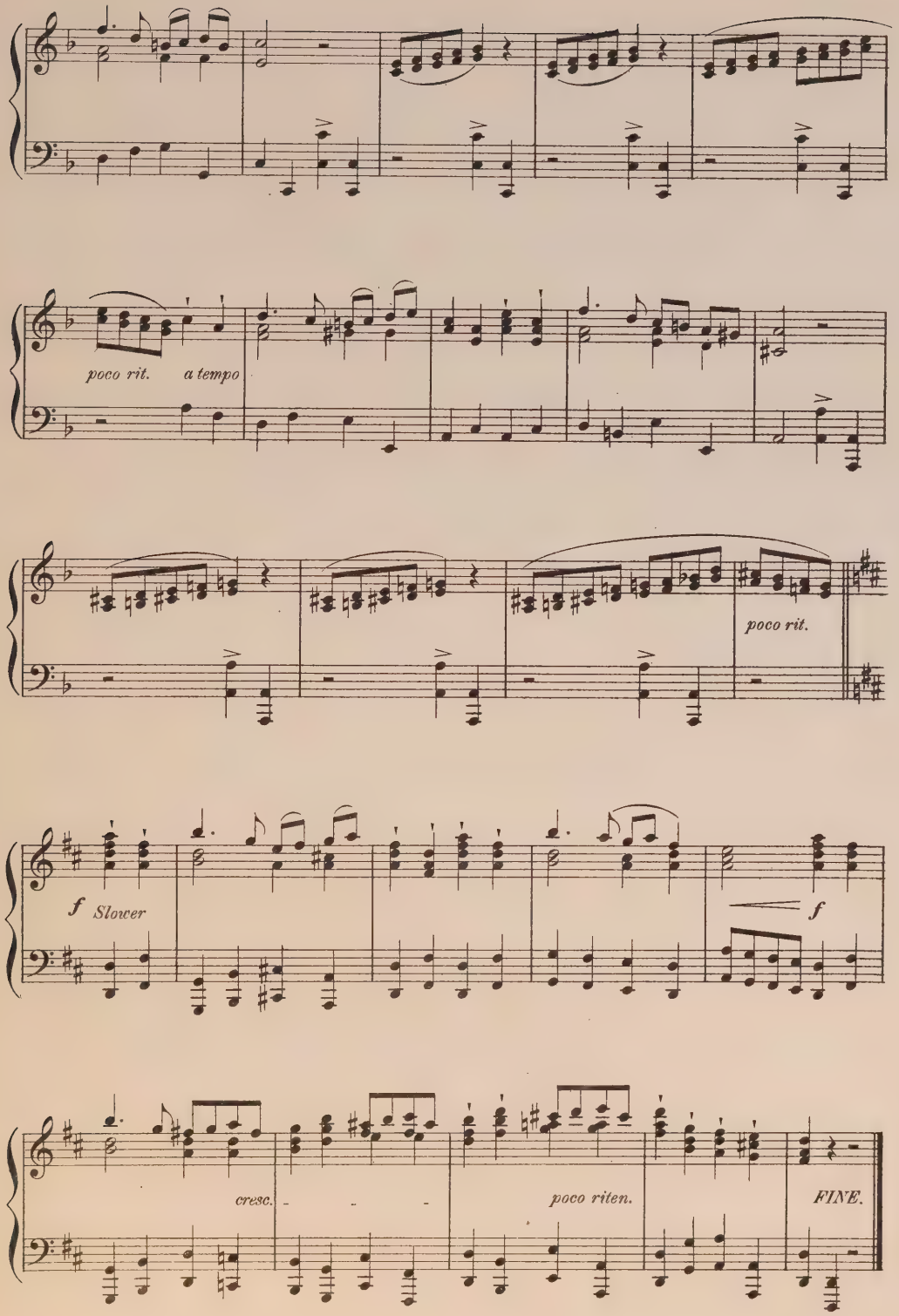


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poco rit.
a tempo
poco rit.
mf
a tempo
f
poco riten.
TRIO.
mp
p

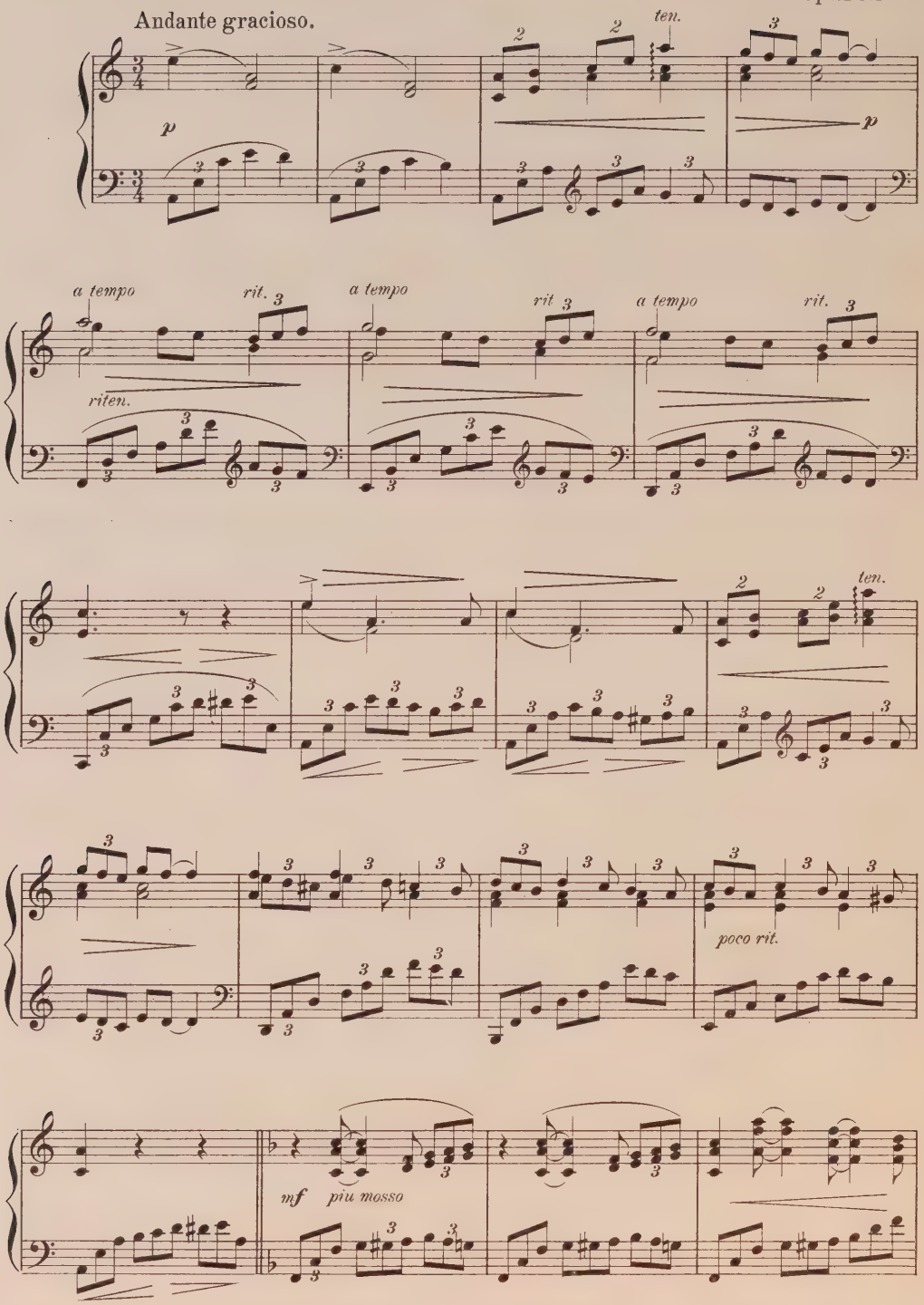

p


mf
mp

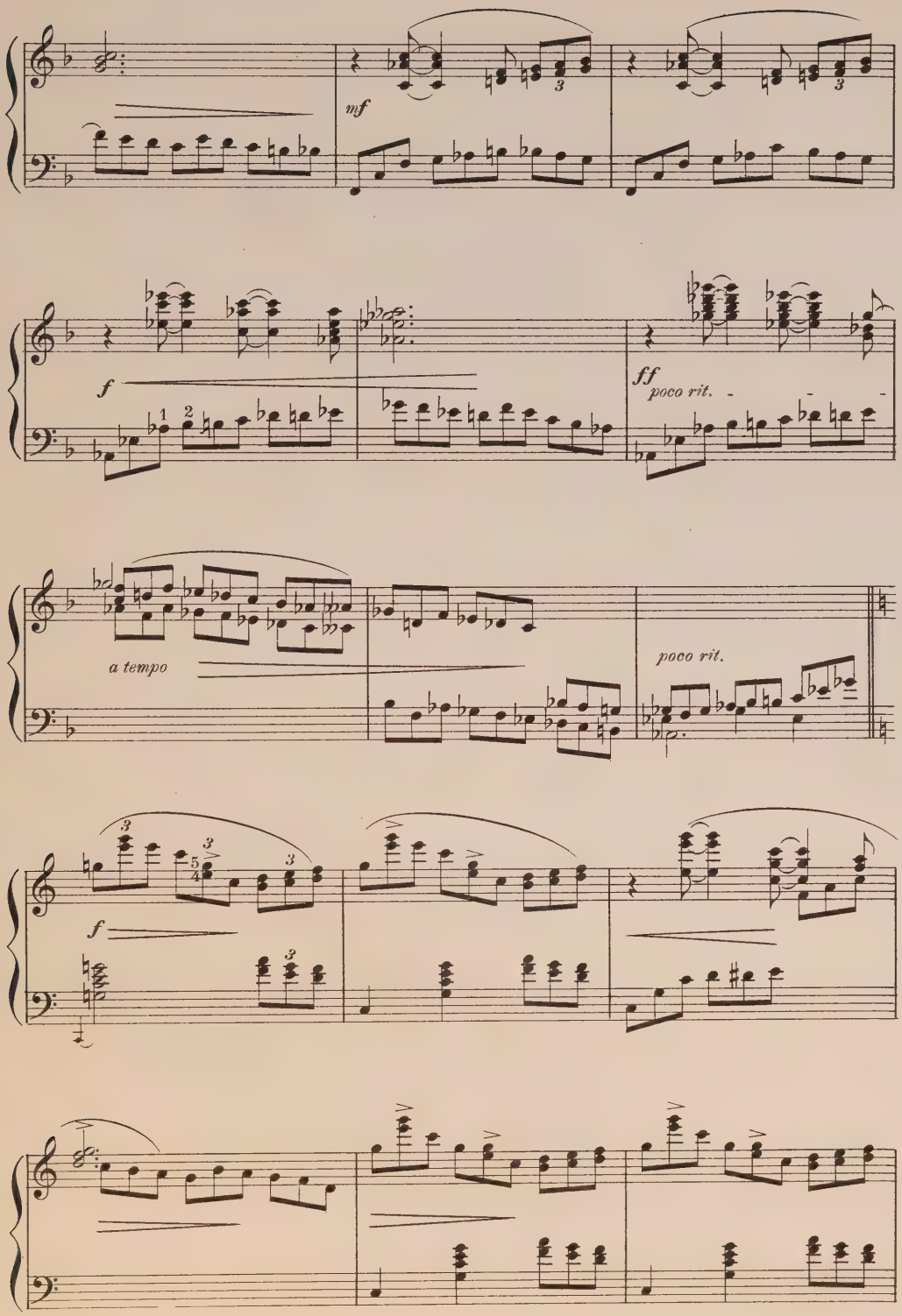

poco rit.
a tempo
poco rit.
f
Slower
f
cresc.
poco riten.
FINE.

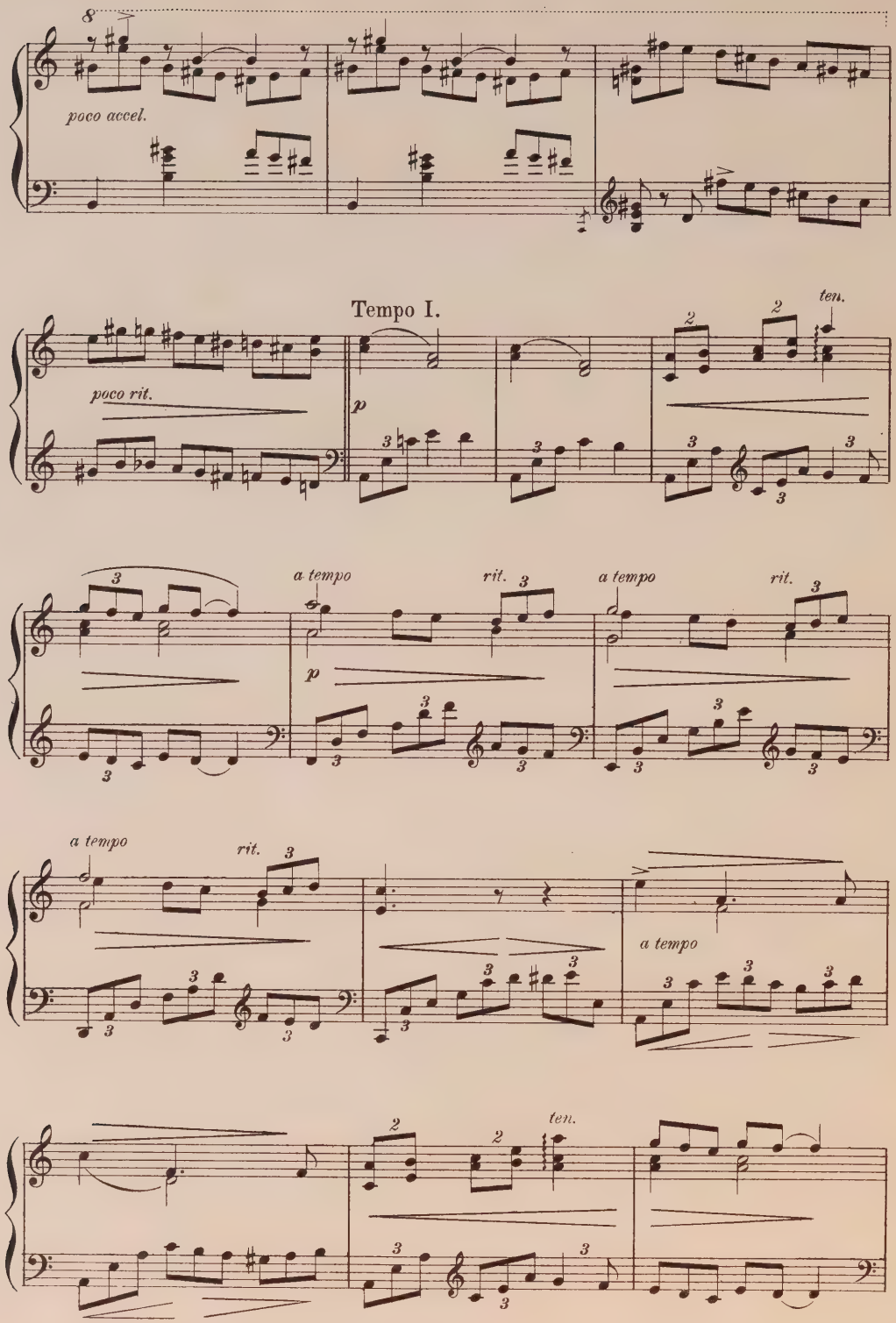
Romance.

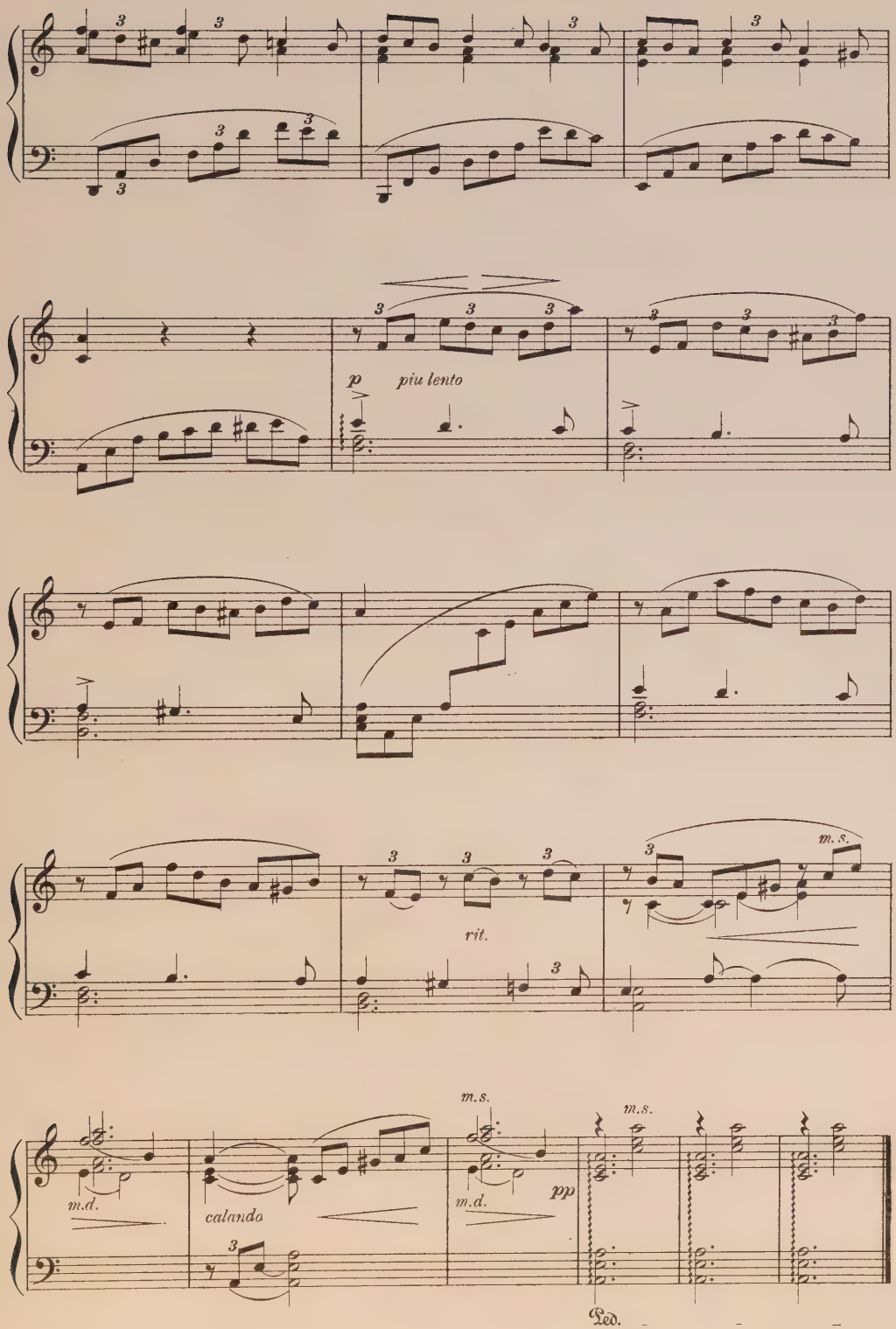
GERRIT SMITH,
Op. 21. No 1.



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mf
f
ff
poco rit.
a tempo
poco rit.
f

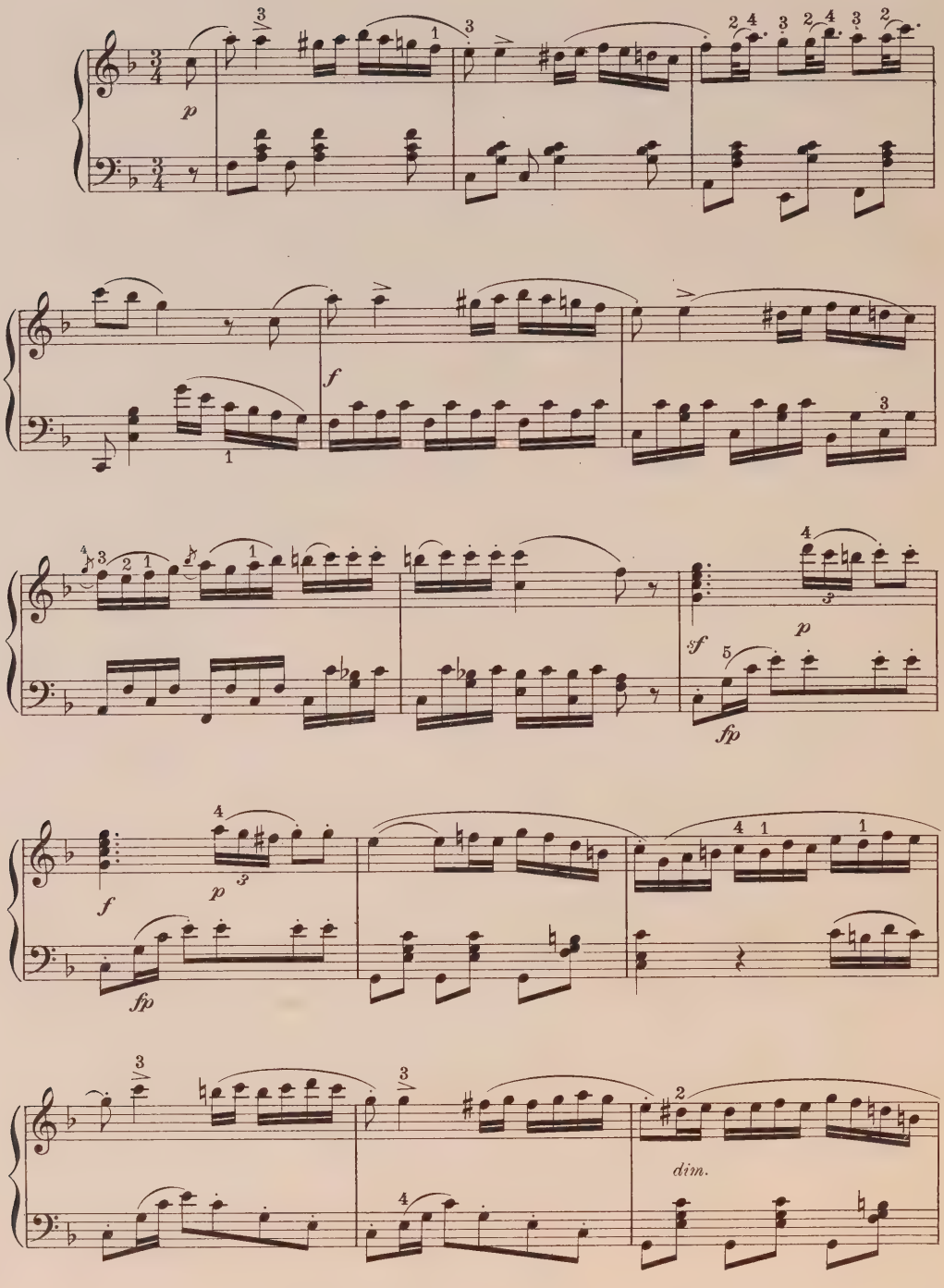

8
poco accel.
Tempo I.
poco rit.
p
ten.
a tempo
rit.
a tempo
rit.
p
a tempo
rit.
a tempo
ten.

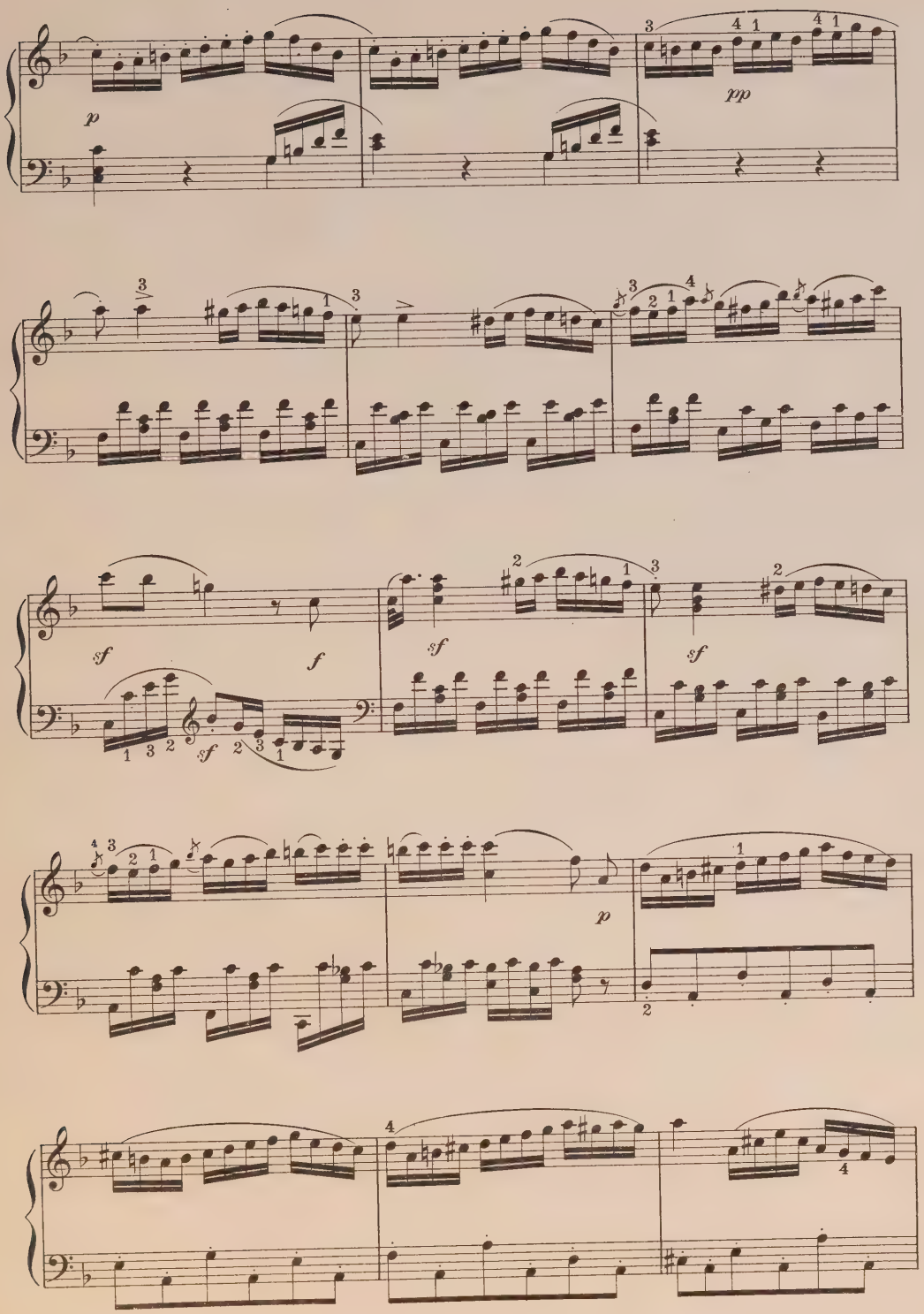

p
più lento
rit.
m.s.
m.d.
calando
pp
Ped.

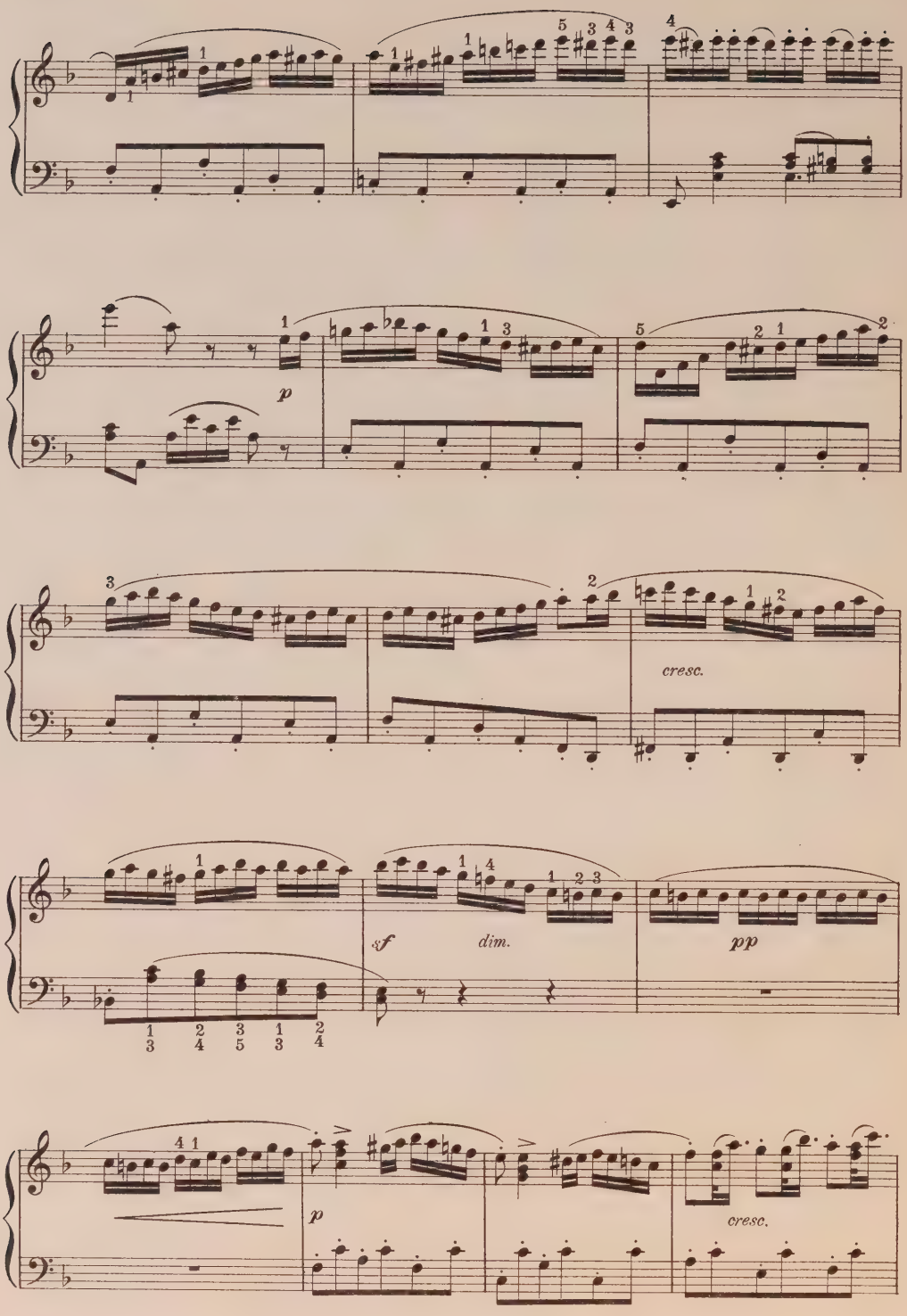
Allegretto alla Polacca

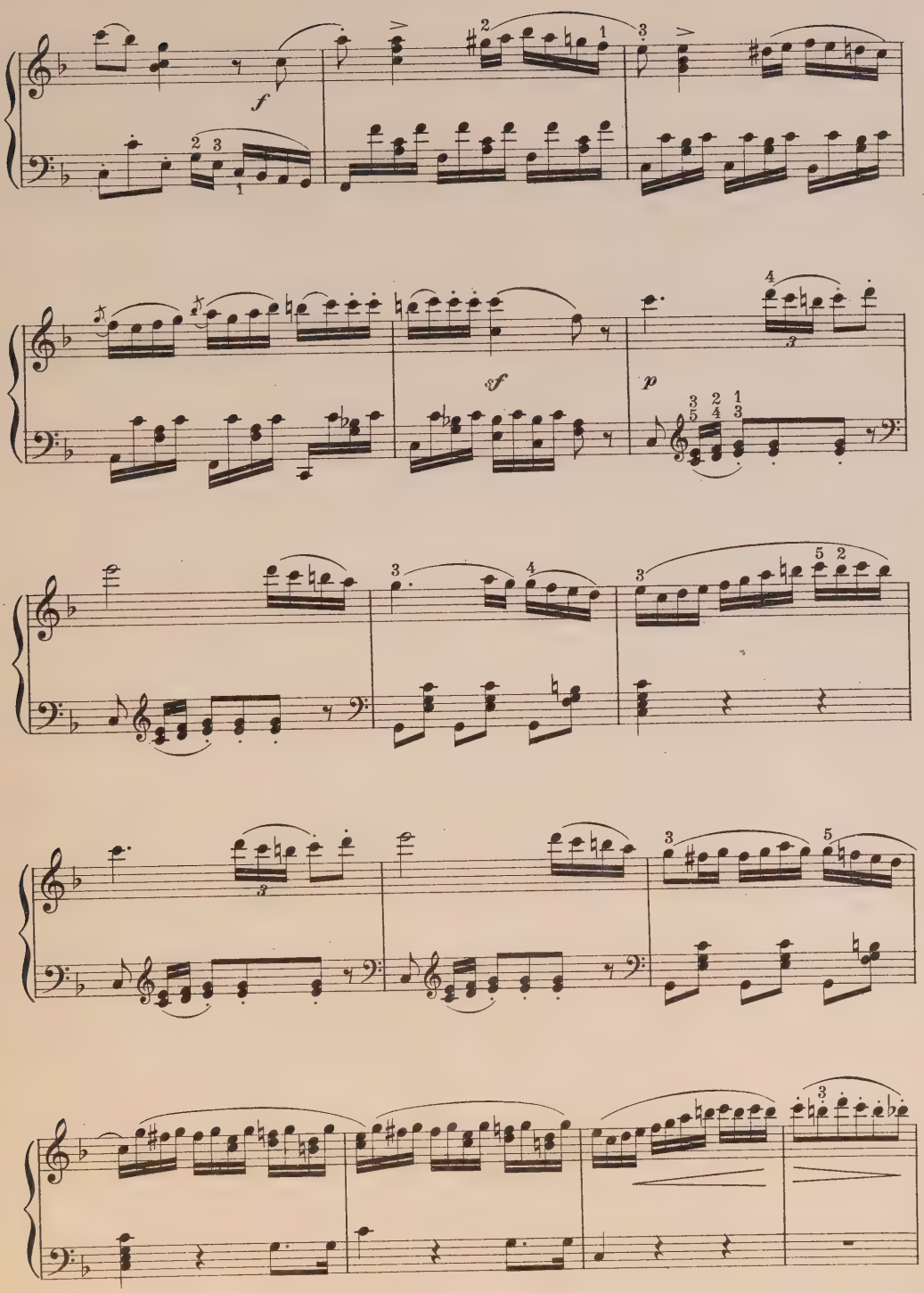
from the Trio-Serenade Op. 8.

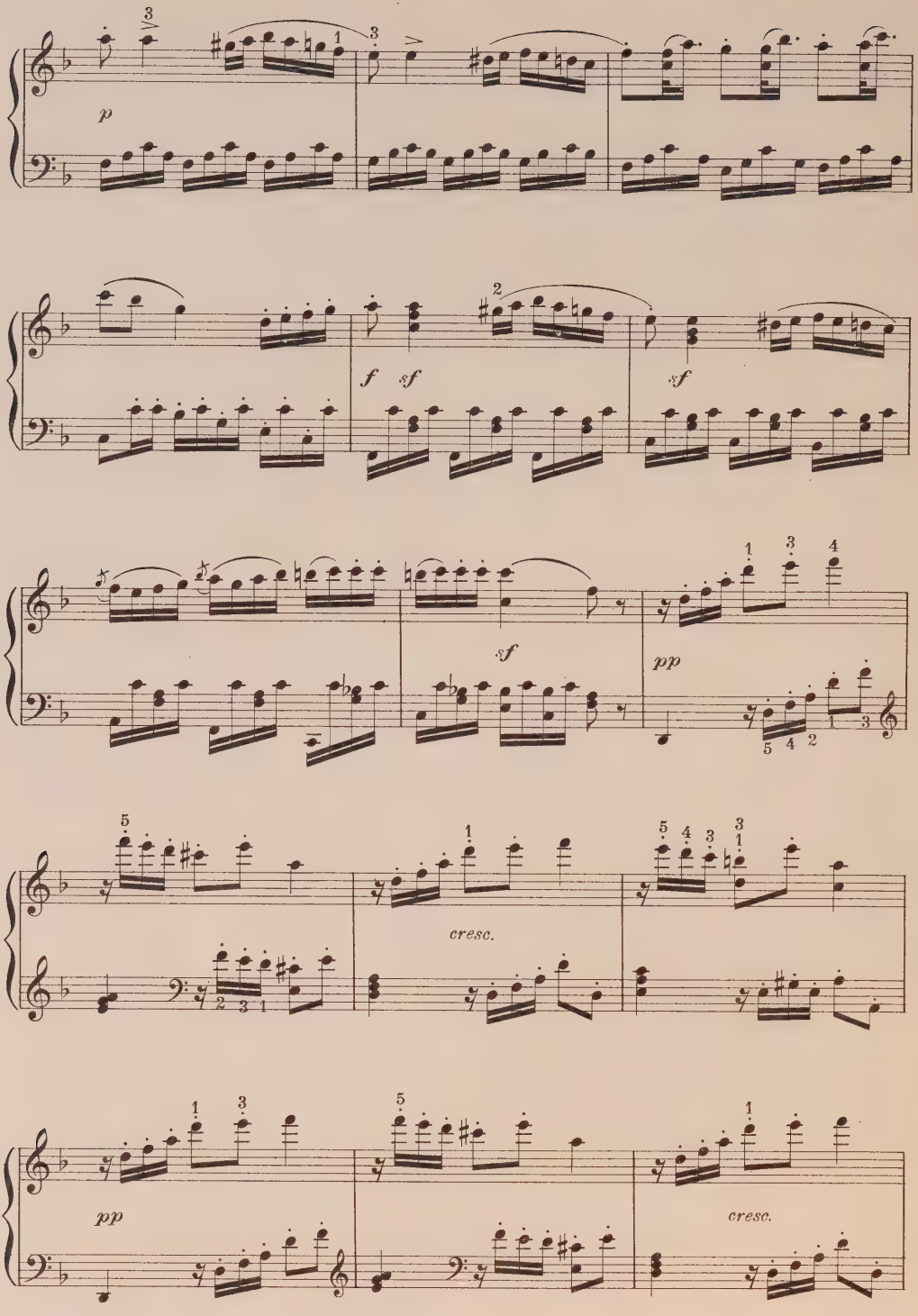
L.v. BEETHOVEN.

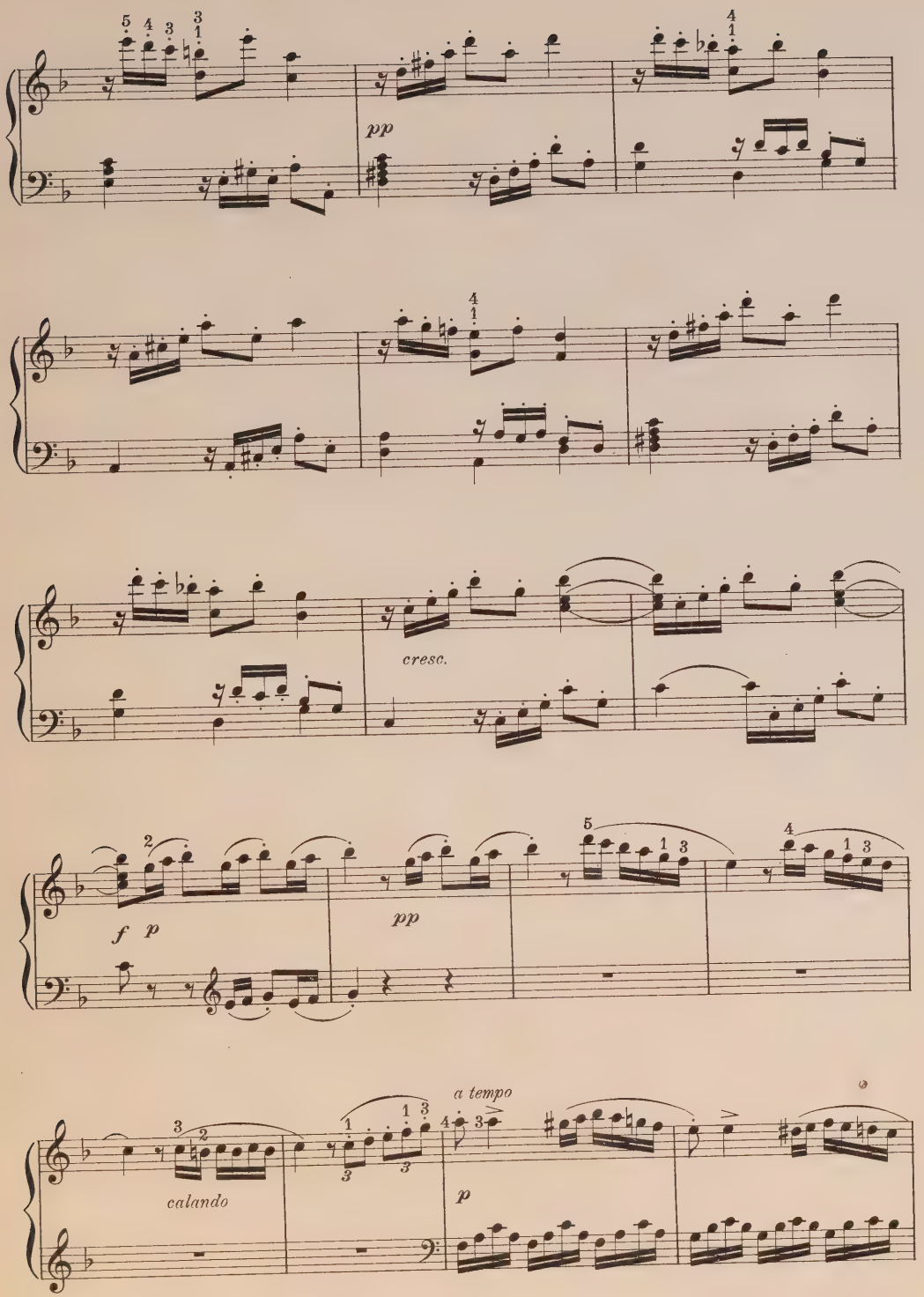


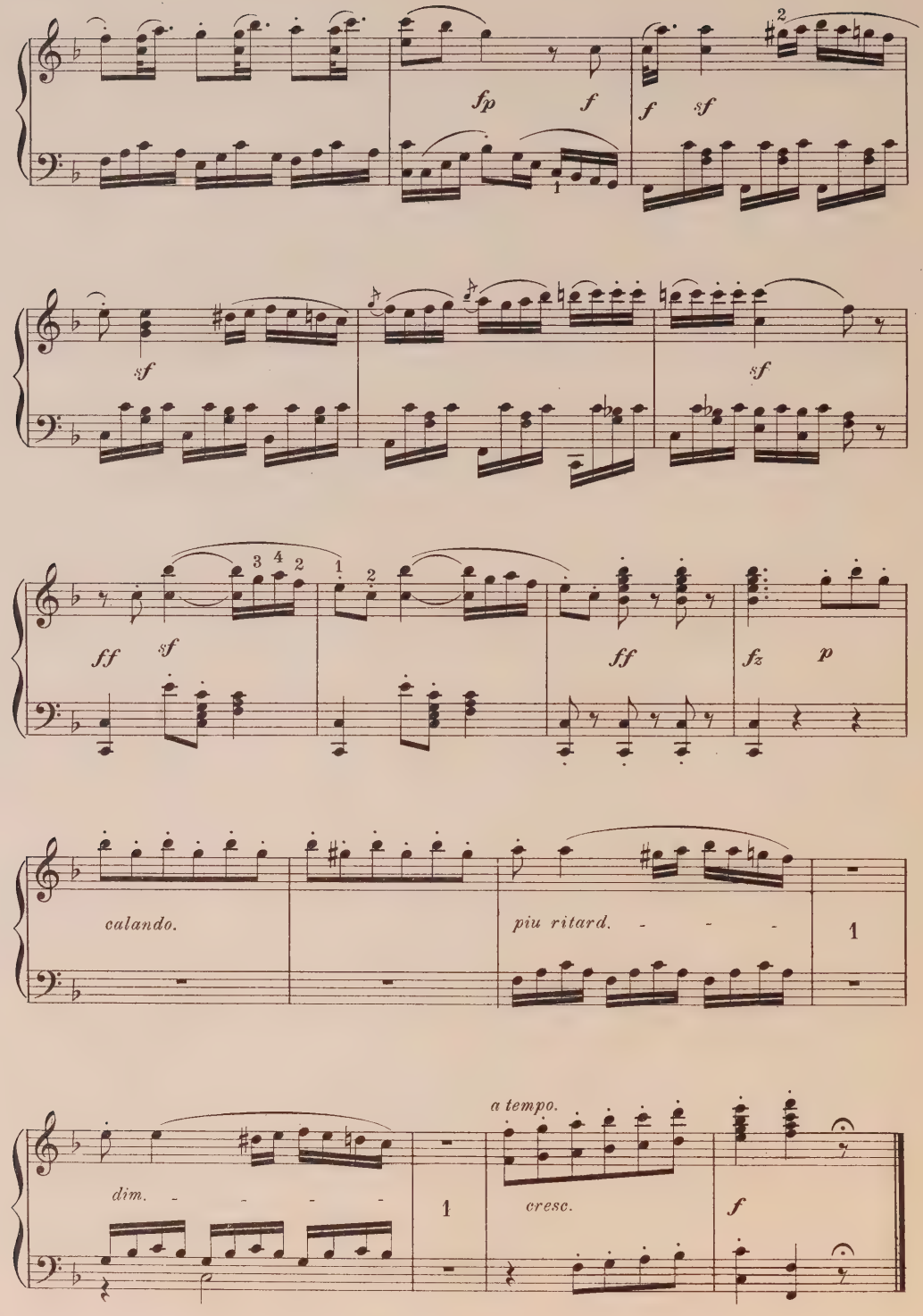

p
pp
sf
f
sf
sf
sf
sf
p


p
cresc.
sf
dim.
pp
p
cresc.


f
sf
p

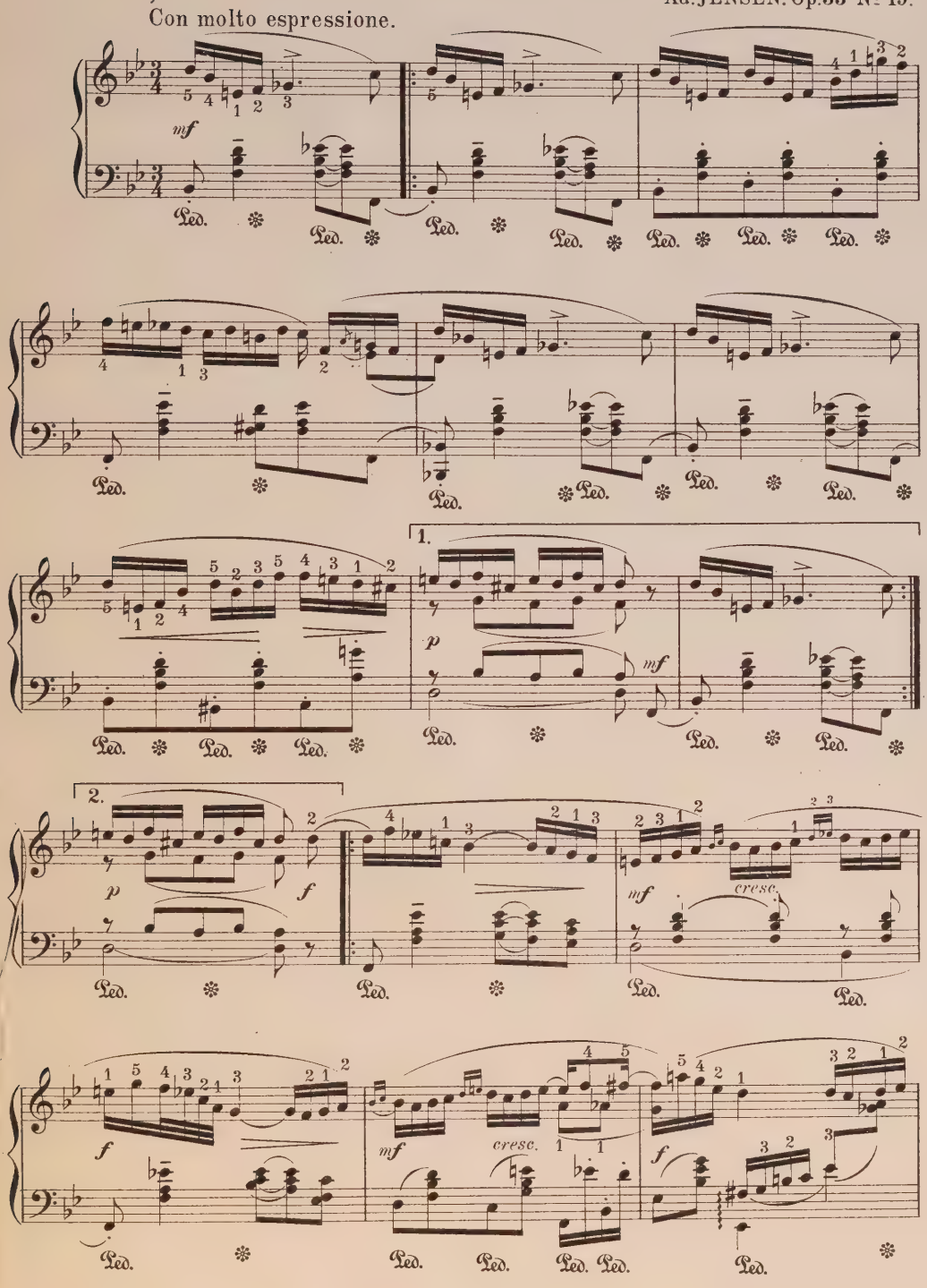

p
f sf
sf
sf
pp
cresc.
pp
cresc.

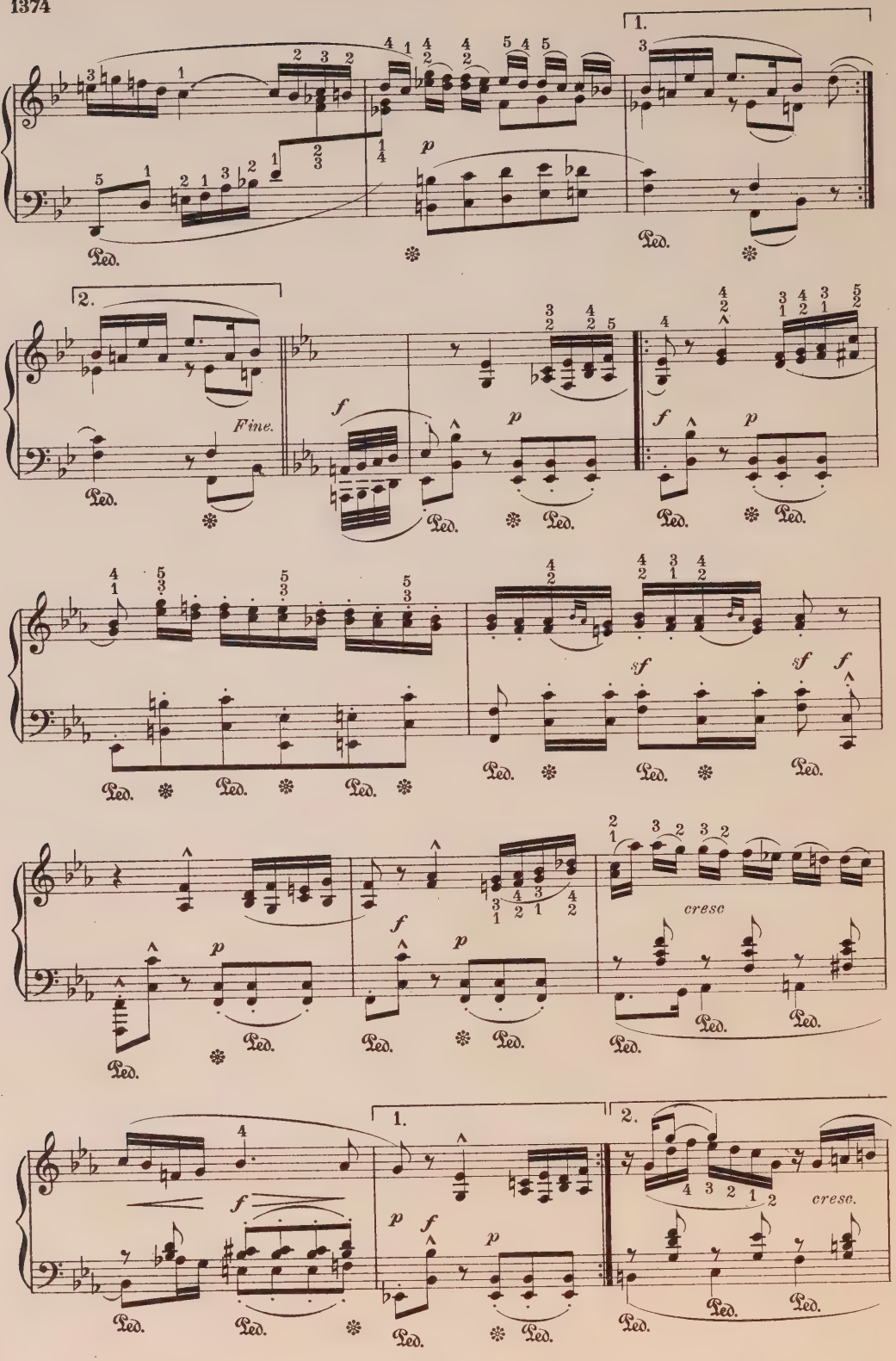

pp
cresc.
f
p
pp
a tempo
calando
p

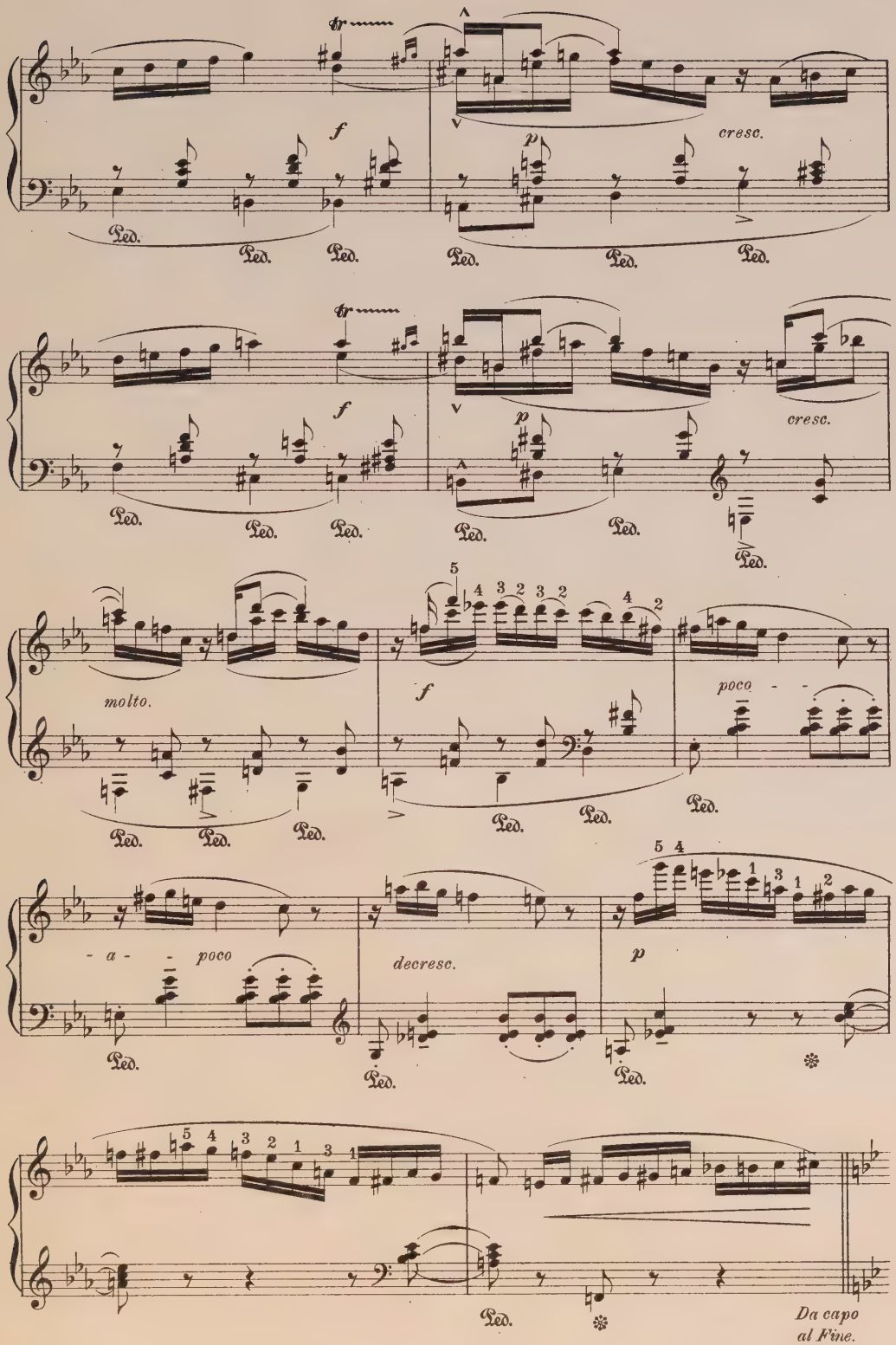

fp
f
f
sf
sf
sf
ff
sf
ff
fz
p
calando.
piu ritard.
a tempo.
dim.
cresc.
f

Polonaise.

Ad. JENSEN. Op. 33 № 19.

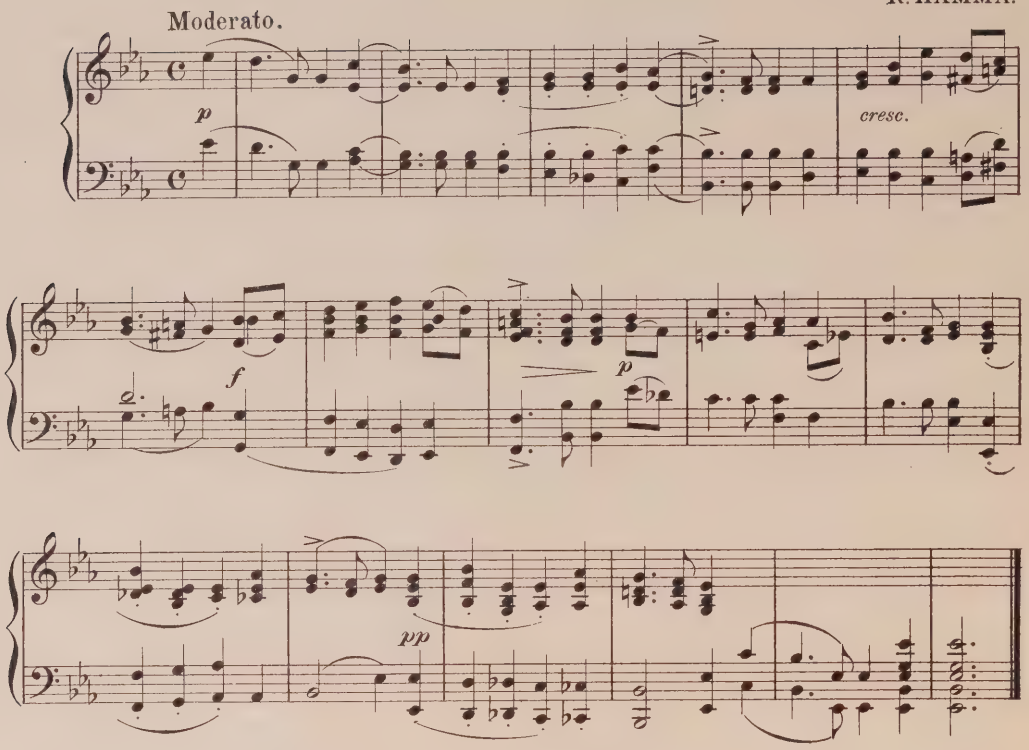



1.
2.
Fine.
p
f
sf
cresc
cresc.
Ped.


tr
f
p
cresc.
molto.
poco - - - a - - poco
decresc.
Da capo al Fine.

Trust in God.

R. HAMMA.



EDITOR'S NOTE ON SCHUBERT'S SYMPHONIES.

Schubert is properly credited with having composed eight Symphonies, of which the first six, though containing some single movements of great interest, are of little importance compared with his last two gigantic works. To enumerate in chronological order they are:

I. Symphony in D, composed in his 16th year.

II. Symphony in B flat, composed two years later (as also some of his best known songs, notably the "Erlking"). This Symphony was never performed in public.

III. Symphony in D, the last movement of which was performed for the first time in 1860.

IV. Symphony in C minor (1816), called the "Tragic Symphony."

V. Symphony in B flat (without trumpets and kettle-drums).

VI. Symphony in C (1818), which was performed ten years later in place of the rejected Seventh Symphony.

VII. Symphony in C (finished in 1828, a few months before his death). This great work, now universally acknowledged a worthy successor to Beethoven's Ninth, after a preliminary rehearsal, was returned to the composer, with the statement that it was too long and too difficult.

VIII. The Unfinished Symphony in B minor. Although written six years before the Seventh, it is catalogued in Breitkopf and Härtel's newly-revised catalogue as the Eighth, probably because of its incompleteness.

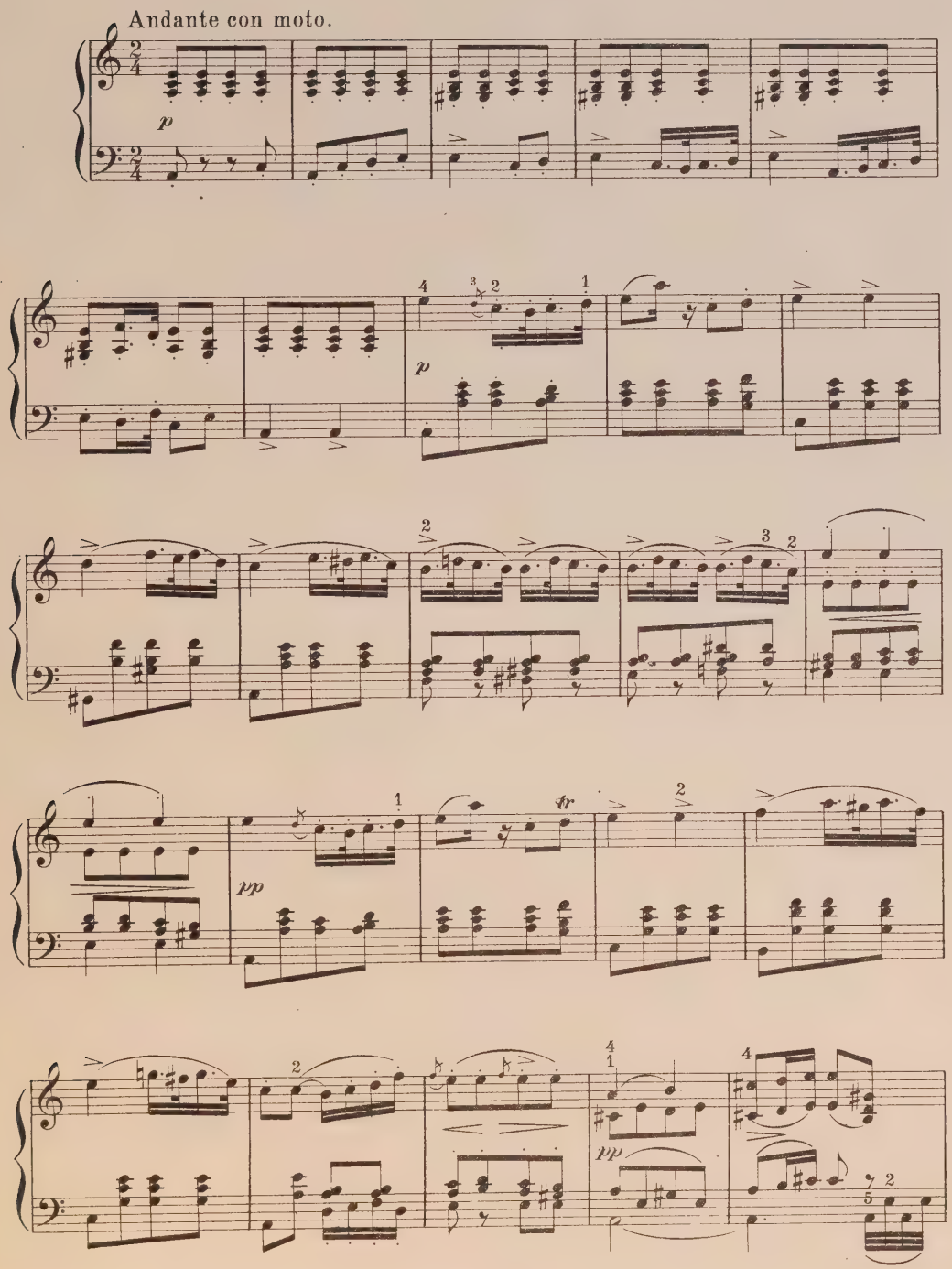
The history of the loss, and subsequent recovery by Schumann, of the Seventh Symphony reads like a romance. A mere sketch of a Symphony in E written by Schubert in 1821 is said to have been presented by his brother to Mendelssohn; but this is not authenticated. Some confusion in the numbering of Schubert's Symphonies has arisen, but the above enumeration is correct.

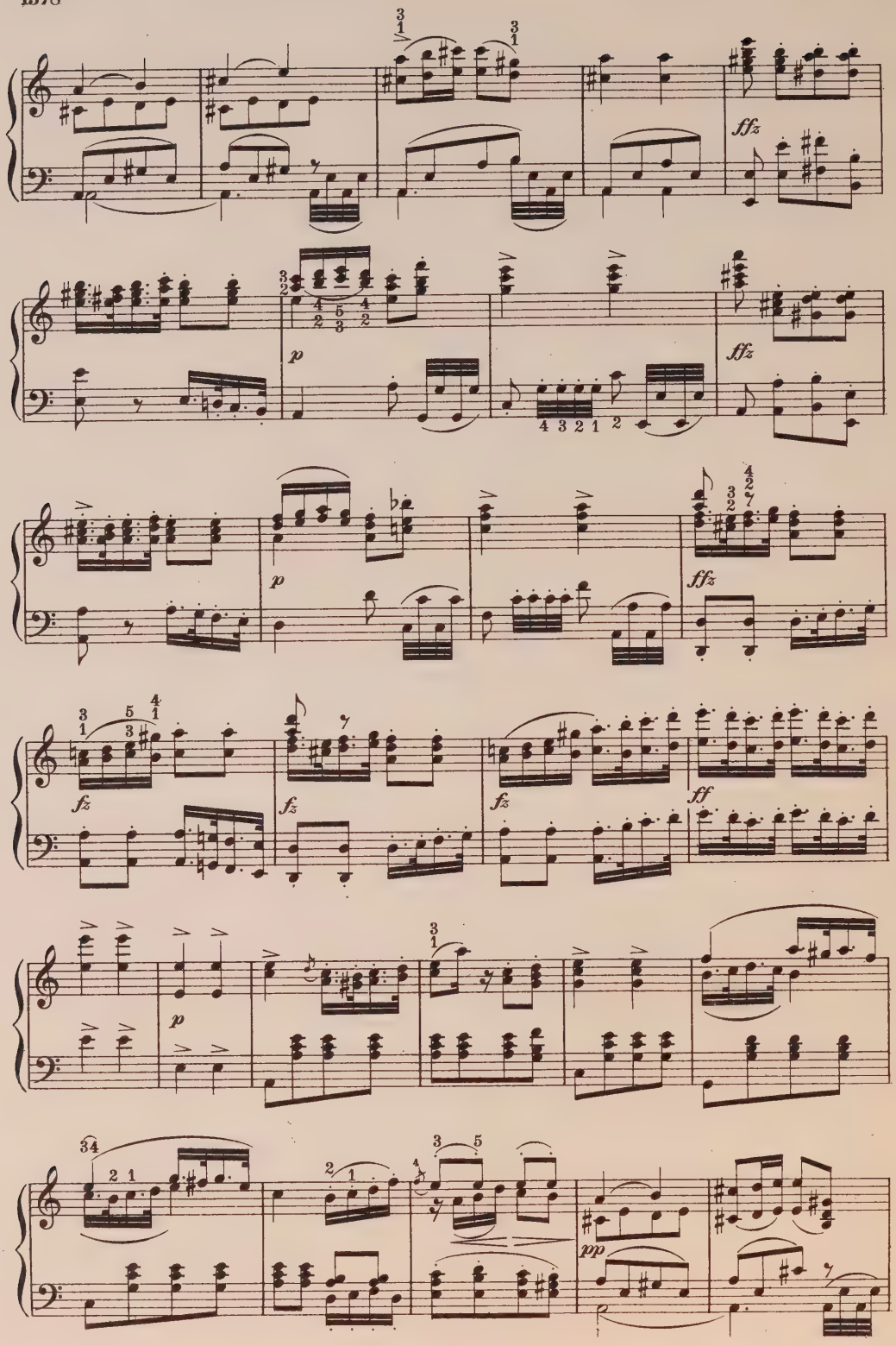
Andante Con Moto

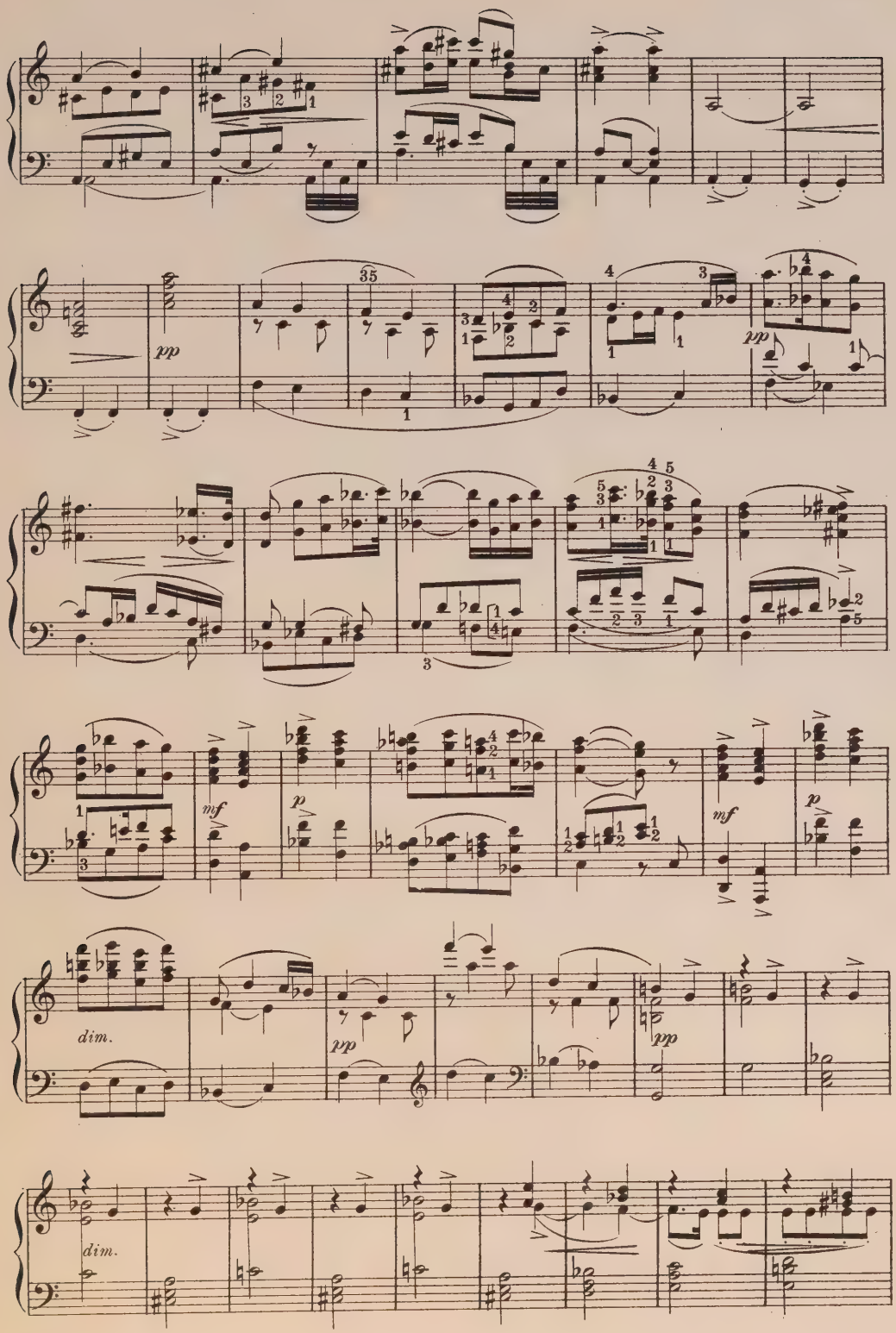
FROM THE SYMPHONY IN C.

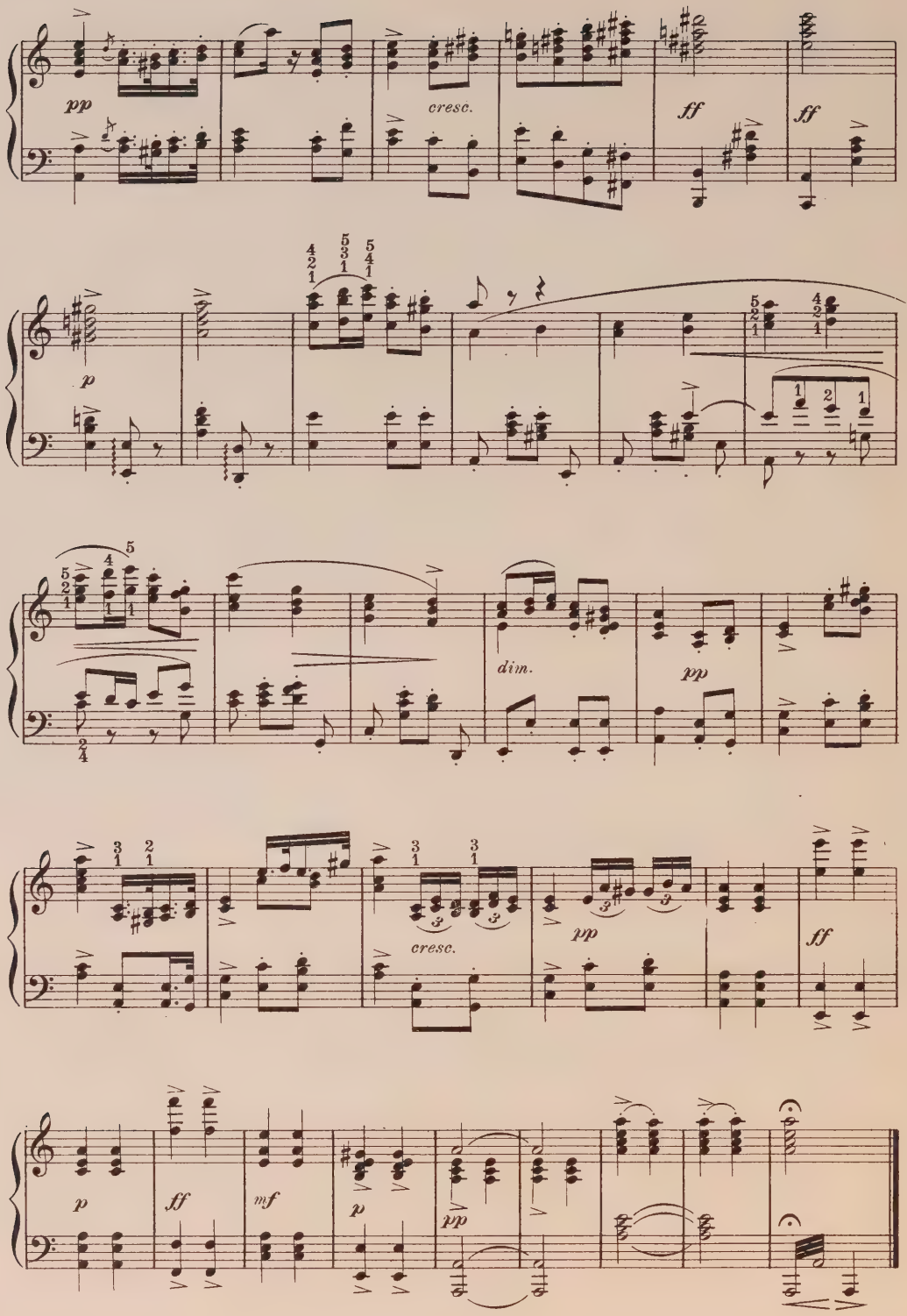
(the Seventh)

F. SCHUBERT.



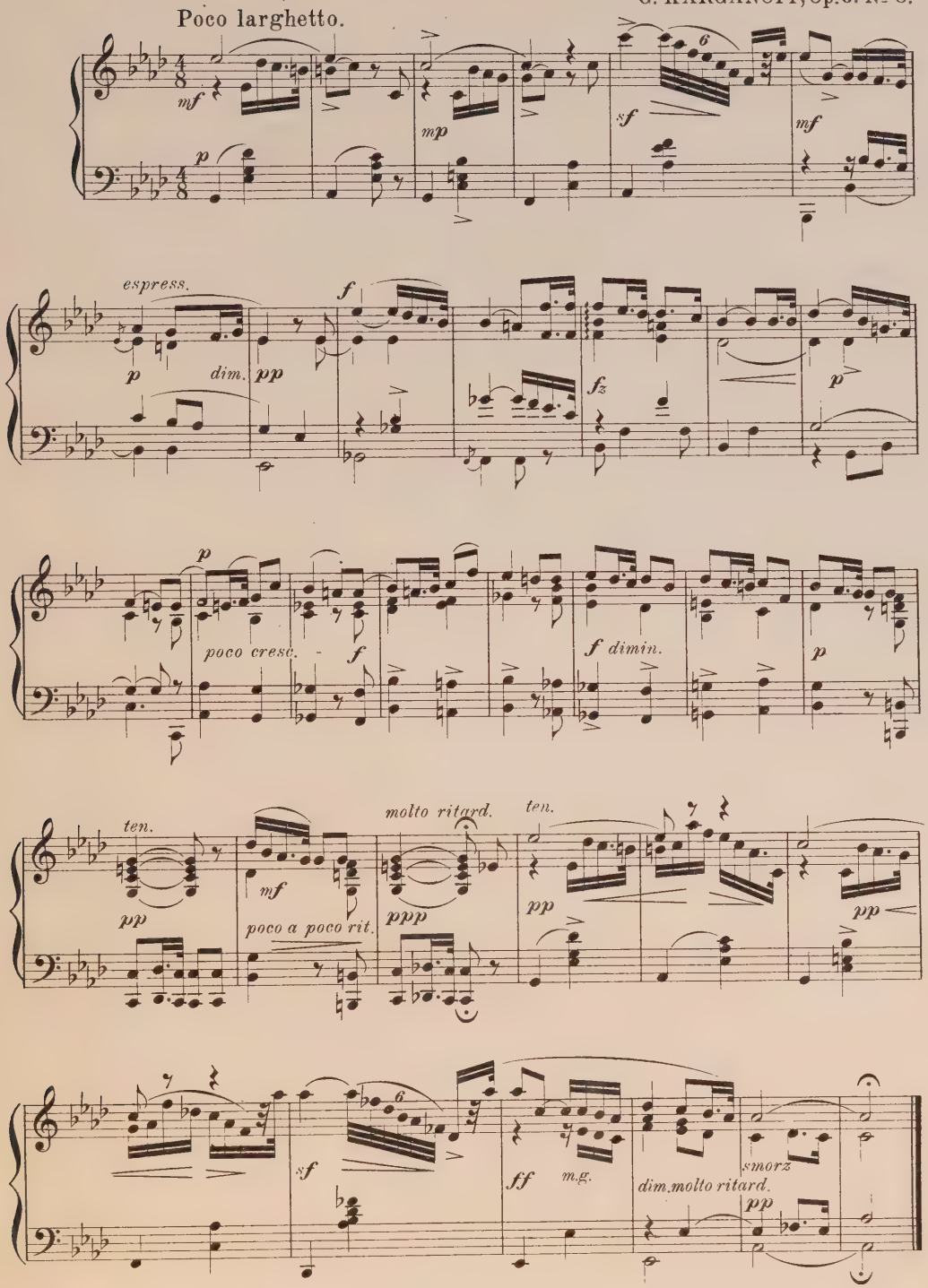

ffz
p
ffz
p
ffz
fz
fz
fz
ff
p
pp


pp
35
pp
mf
p
mf
p
dim.
pp
pp
dim.


pp
cresc.
ff
ff
p
dim.
pp
cresc.
pp
ff
p
ff
mf
p
pp

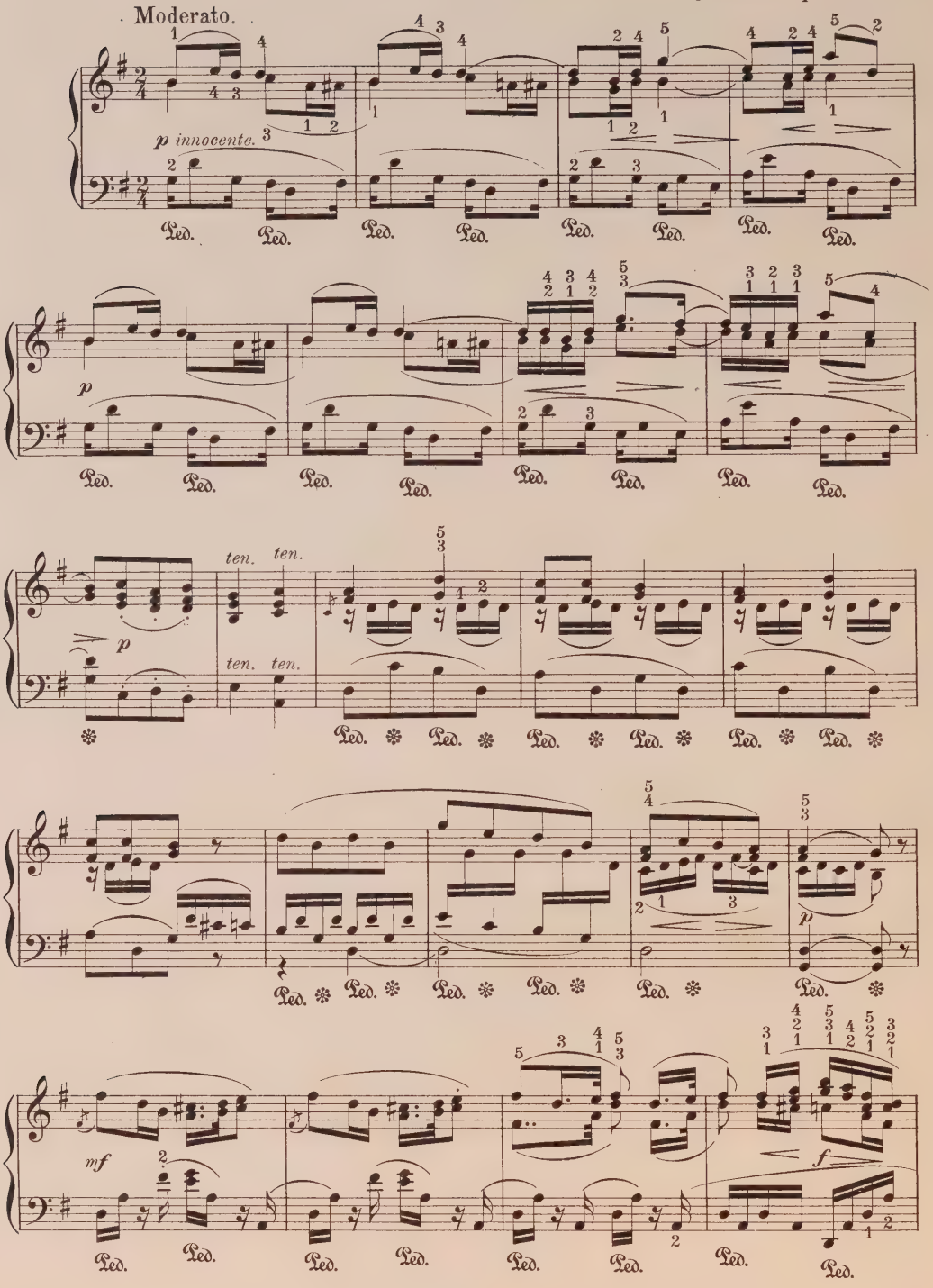
Arabesque.

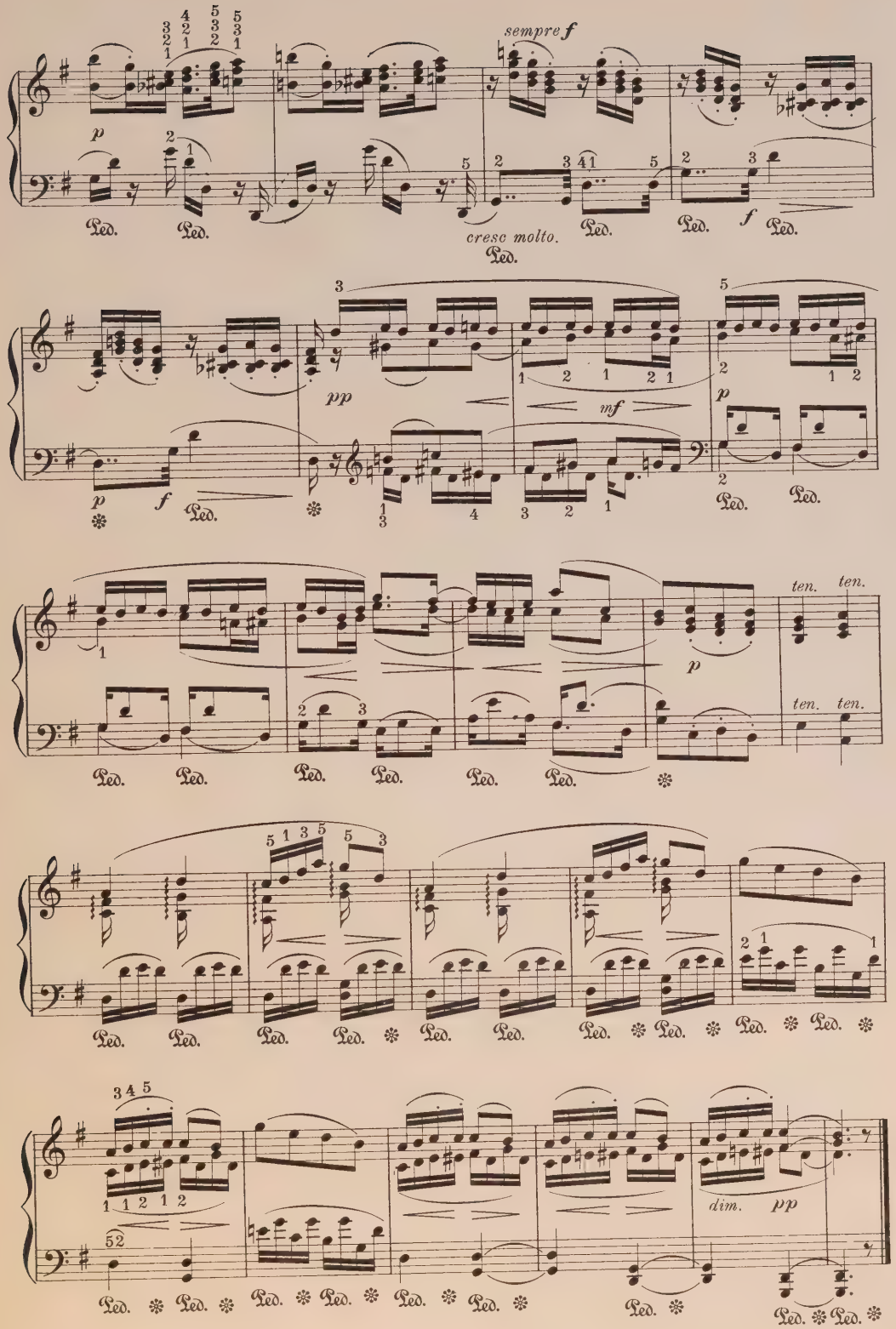
G. KARGANOFF, Op. 6. № 8.



At the Cradle.

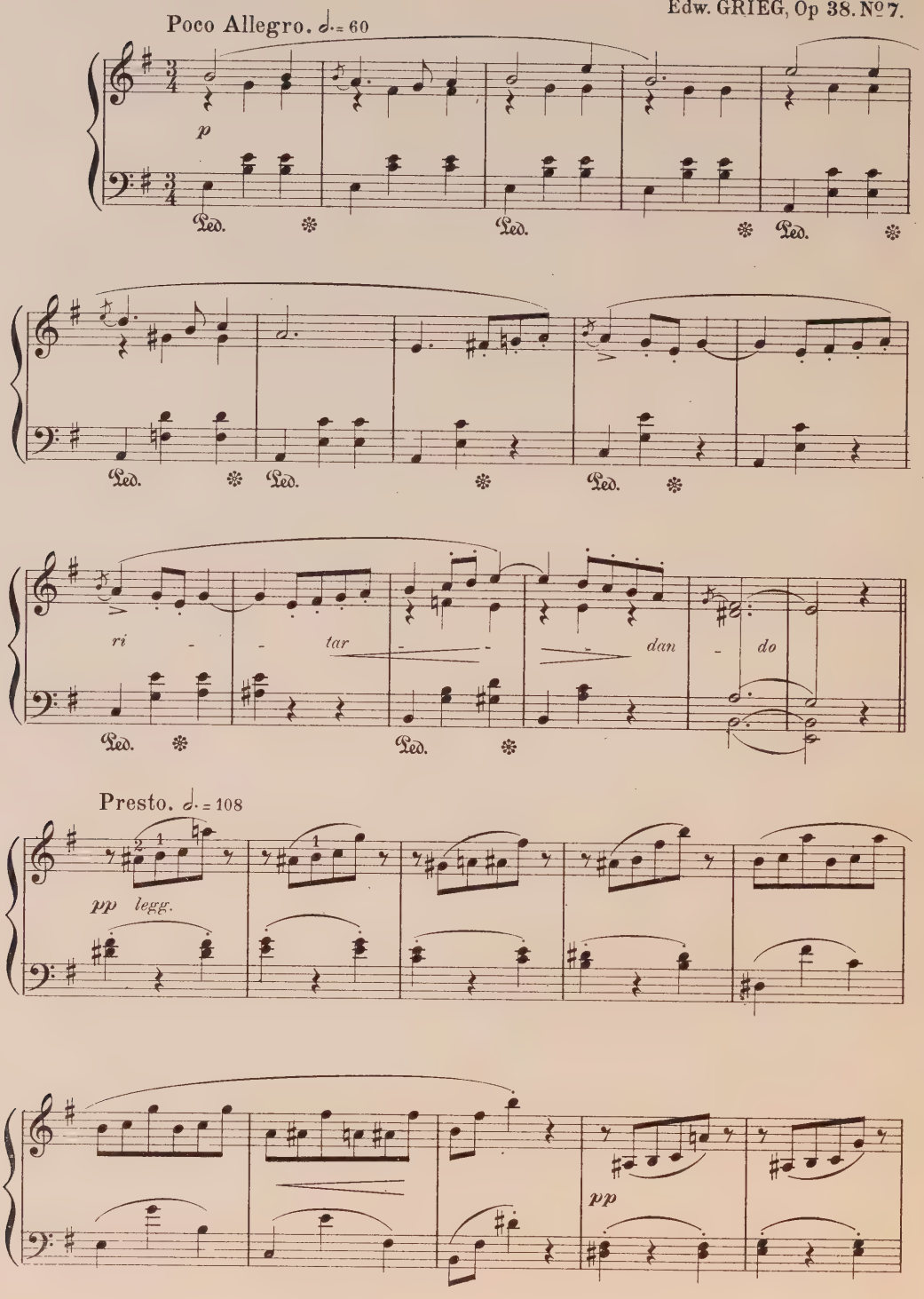
Ad. JENSEN, Op. 33 № 18.

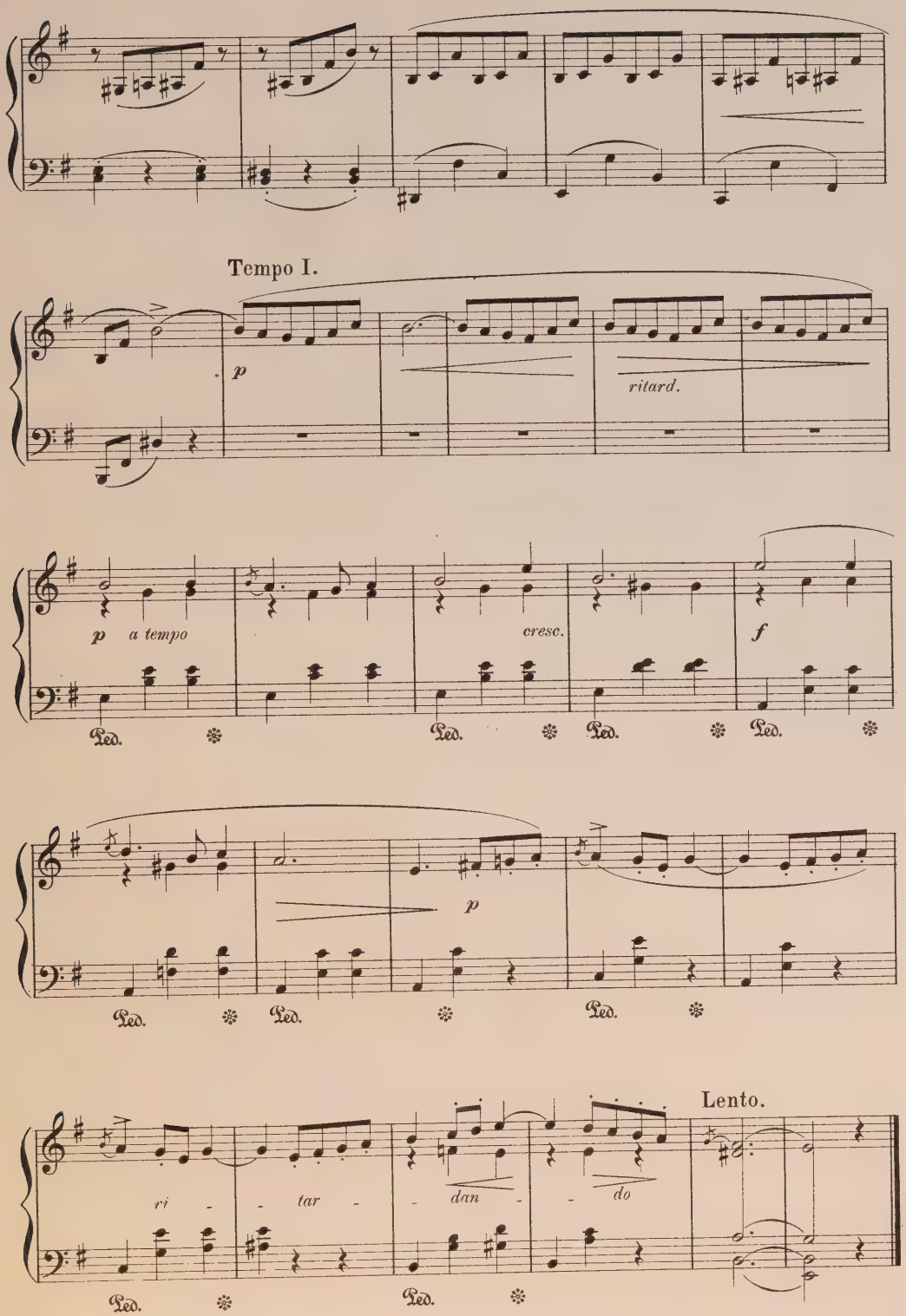



sempre f
p
cresc molto.
f
pp
mf
p
ten. ten.
ten. ten.
dim. pp
Ped.

Waltz.

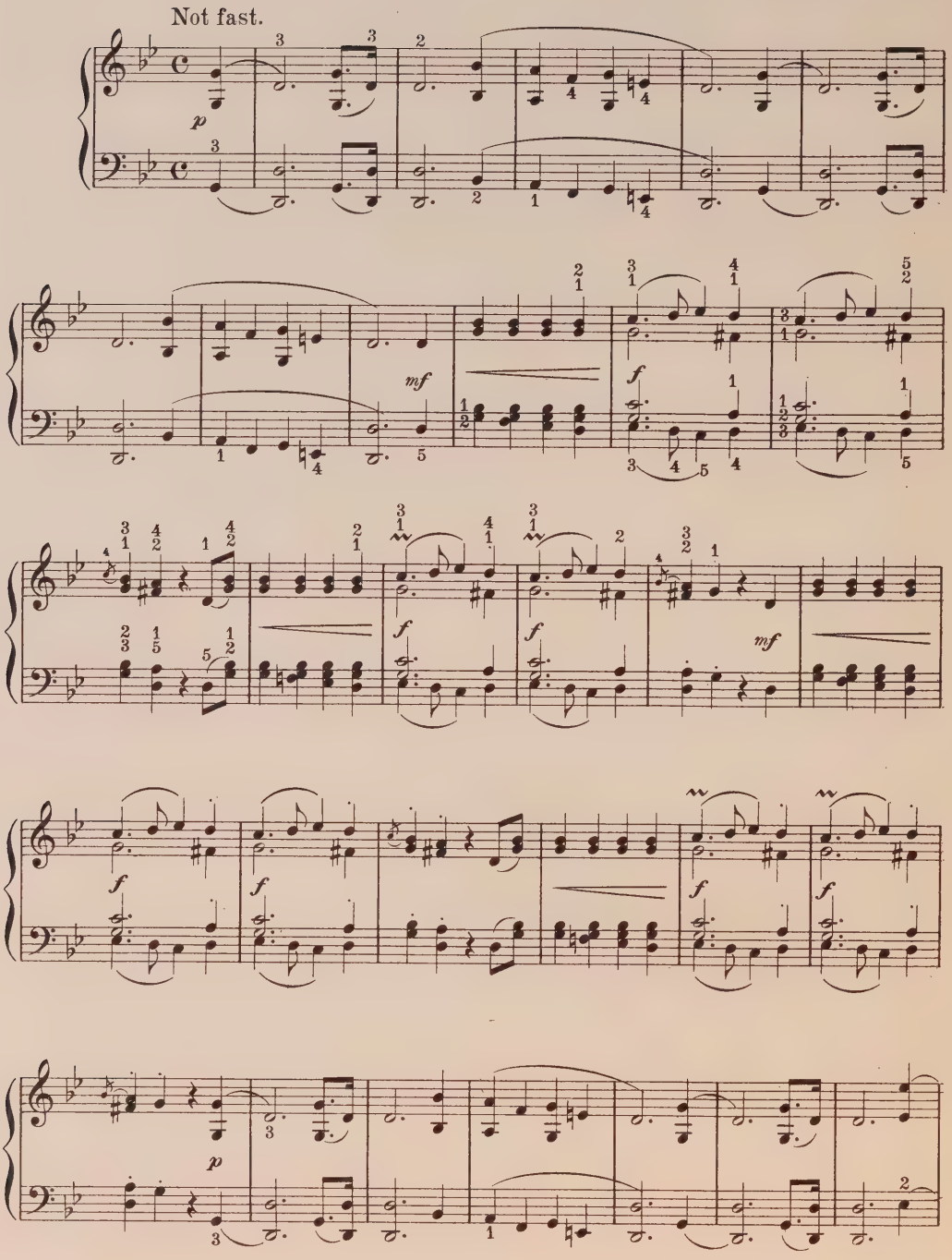
Edw. GRIEG, Op 38. No 7.

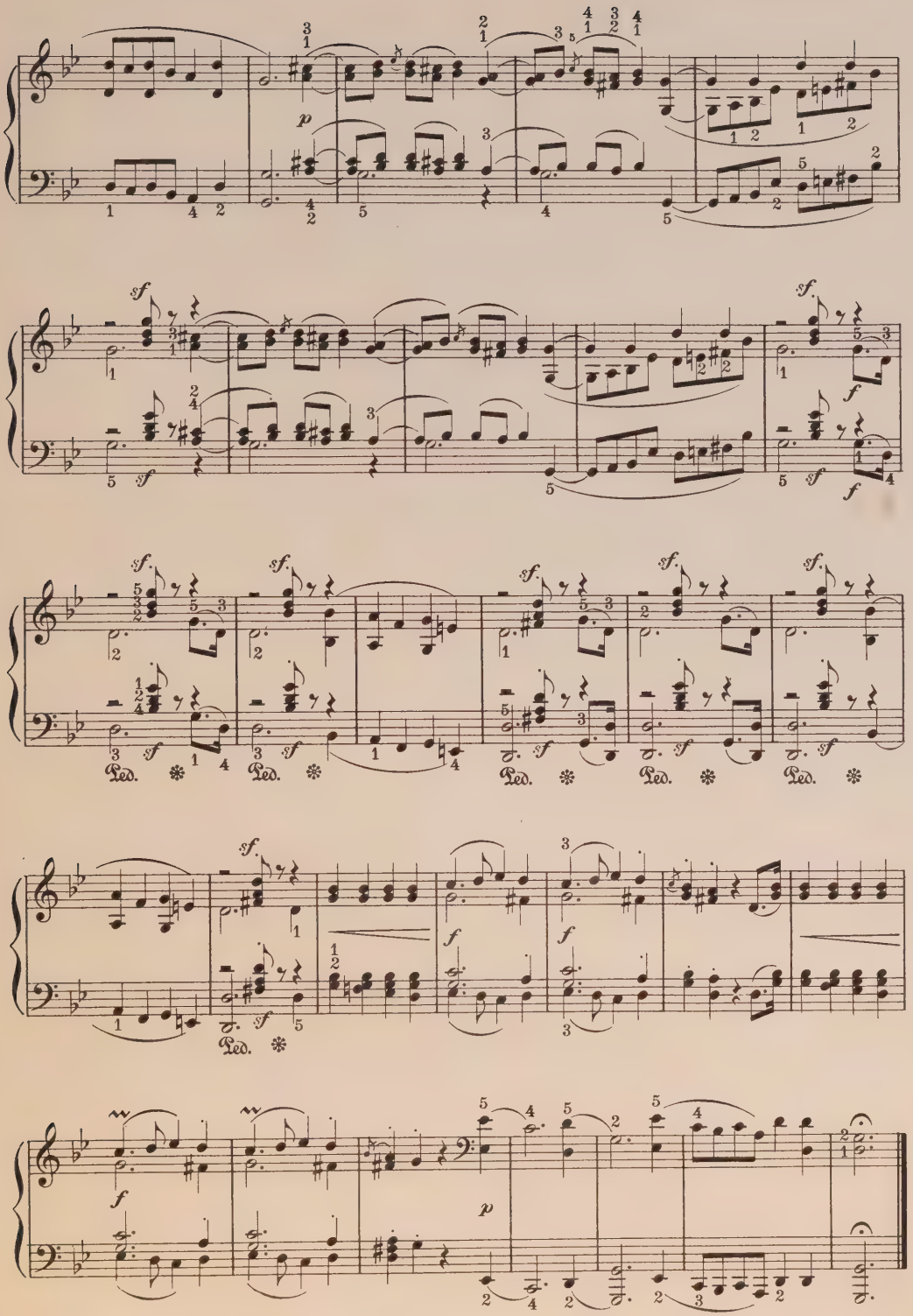



Tempo I.
p
ritard.
p a tempo
cresc.
f
p
Ped.
Lento.
ri - tar - dan - do

Sailor's Song.

R. SCHUMANN Op. 68. № 30.

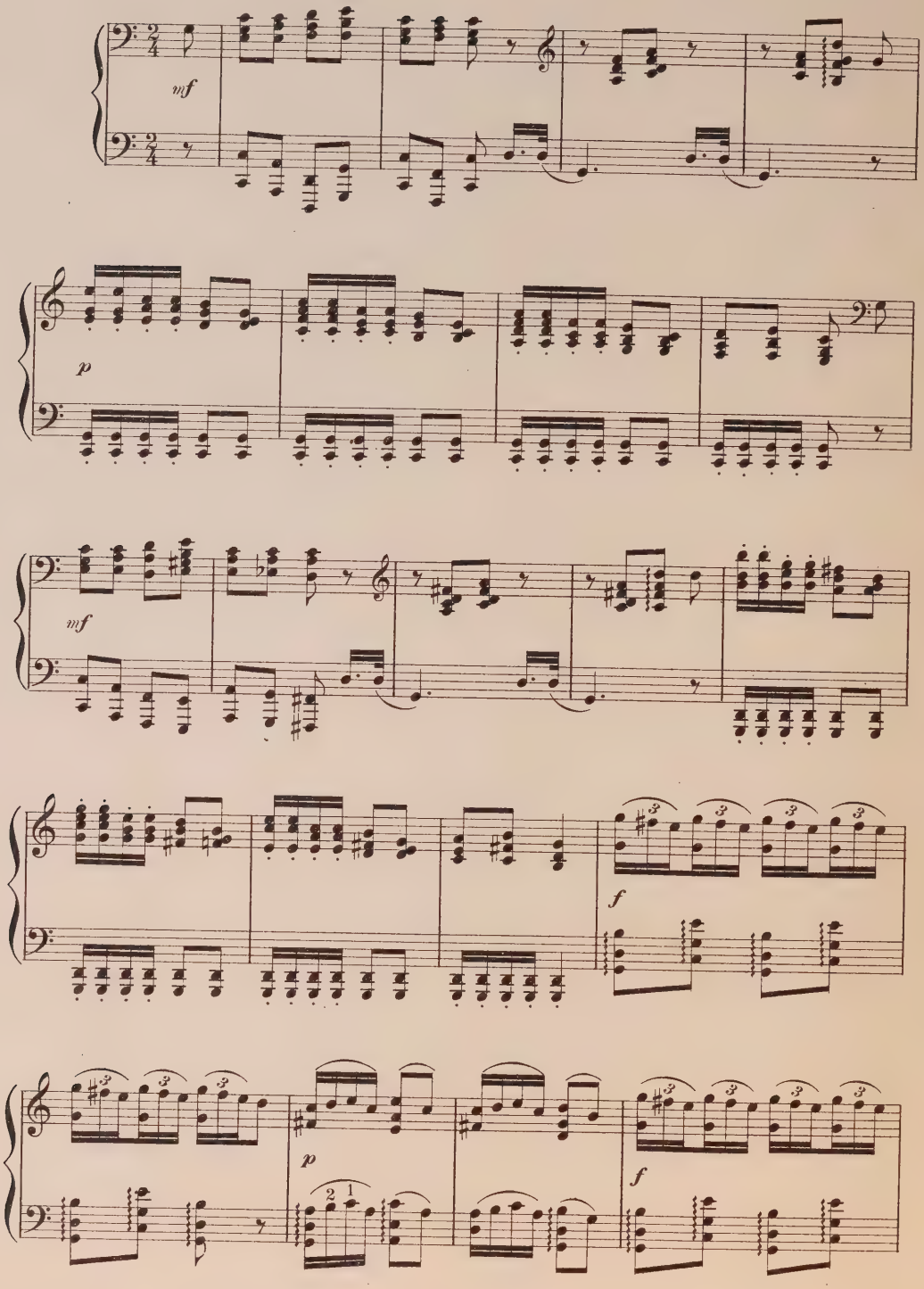


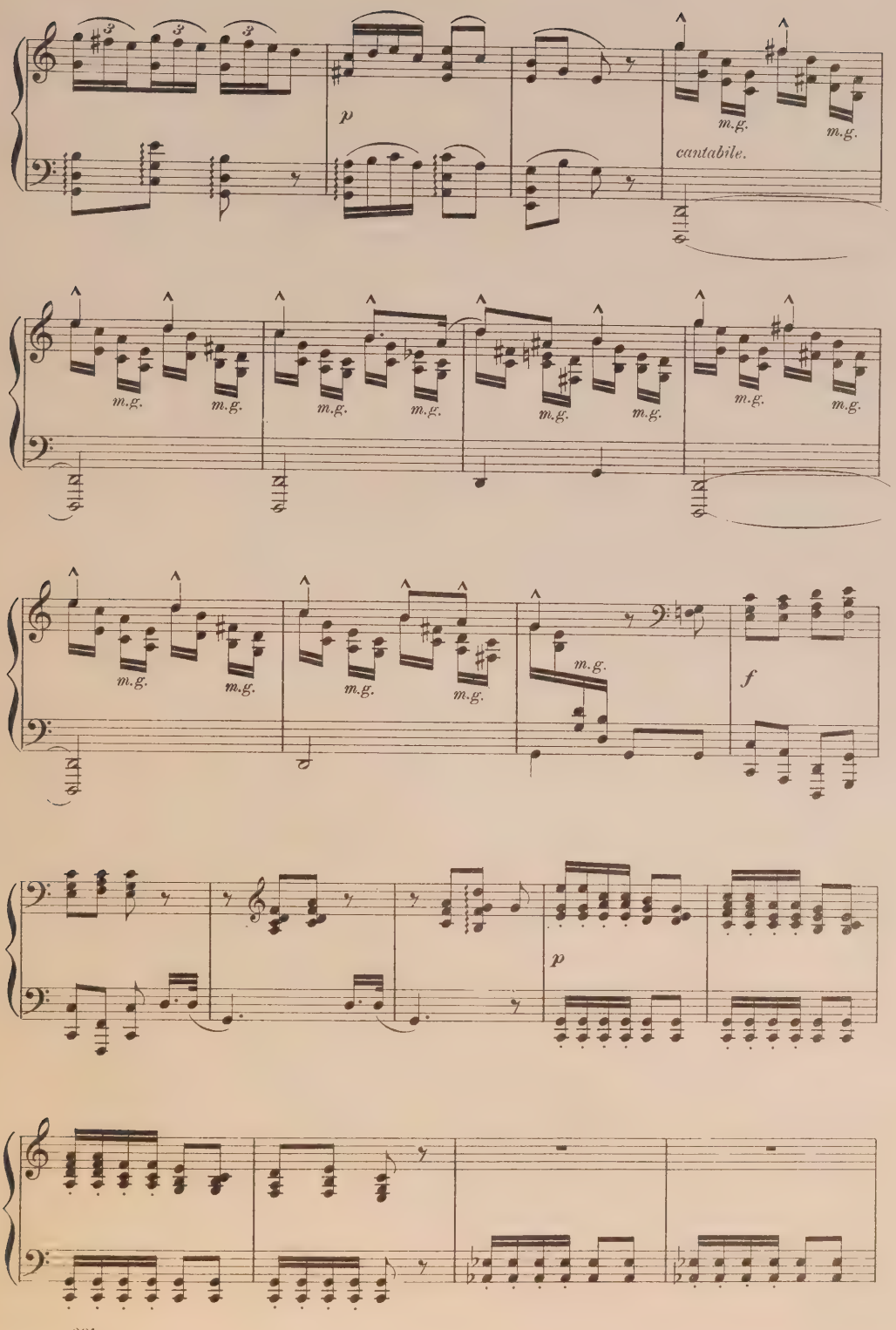

p
sf
f
Ped.

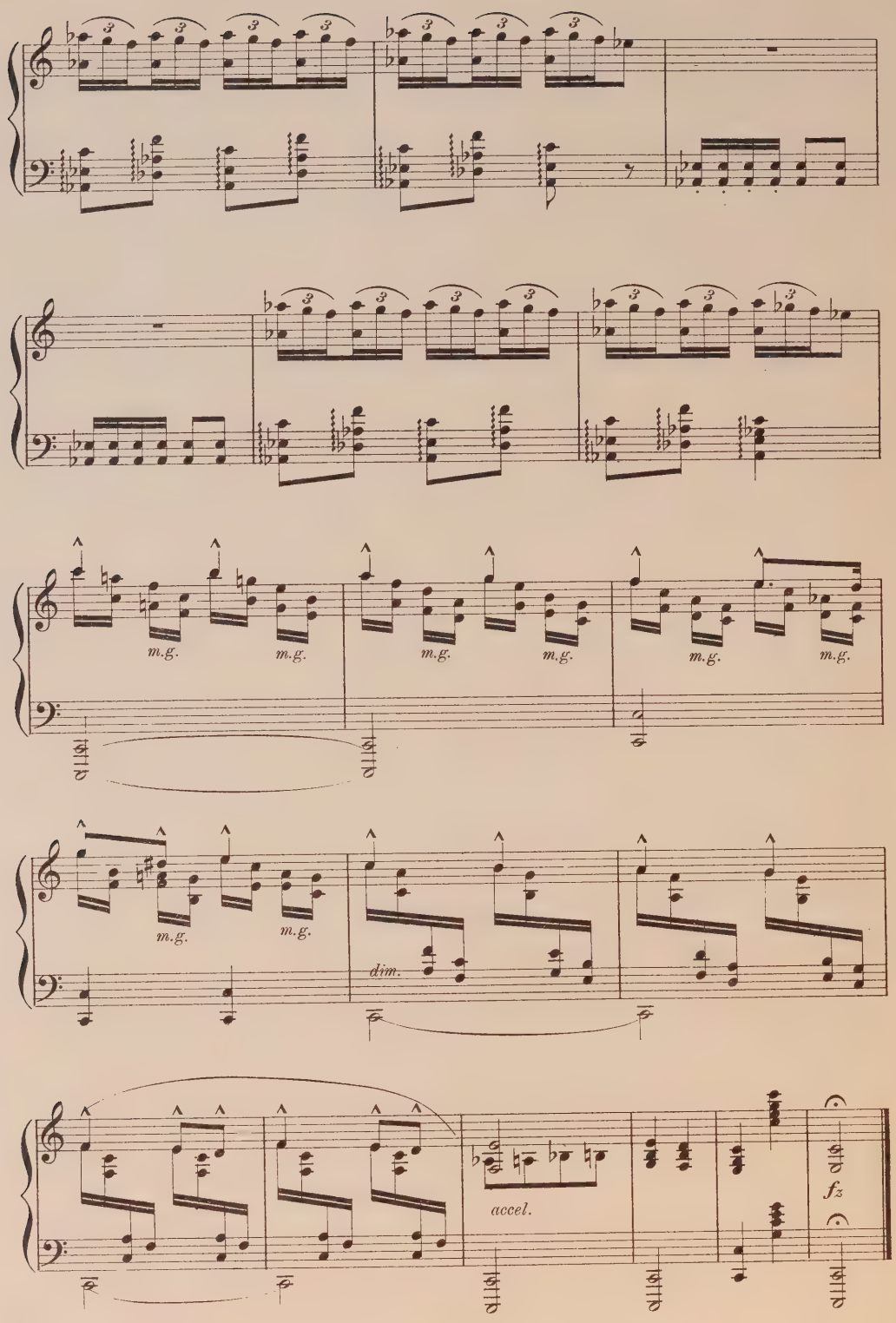
In the Village.

Allegro moderato.

L. SCHYTTE, Op. 29. № 8.



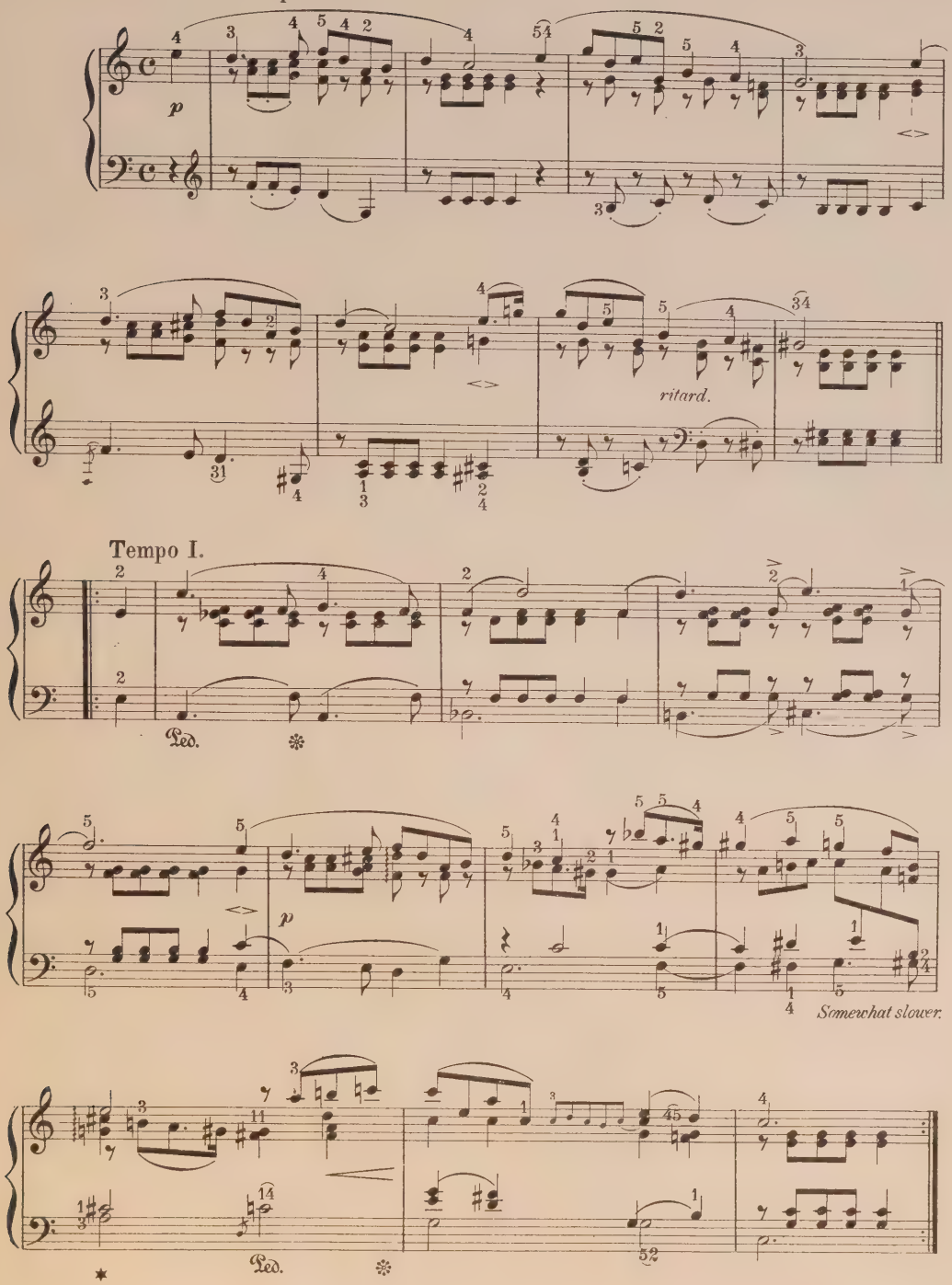

p
m.g.
m.g.
cantabile.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
f
p


m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
m.g.
dim.
accel.
fz

Album-Leaf.

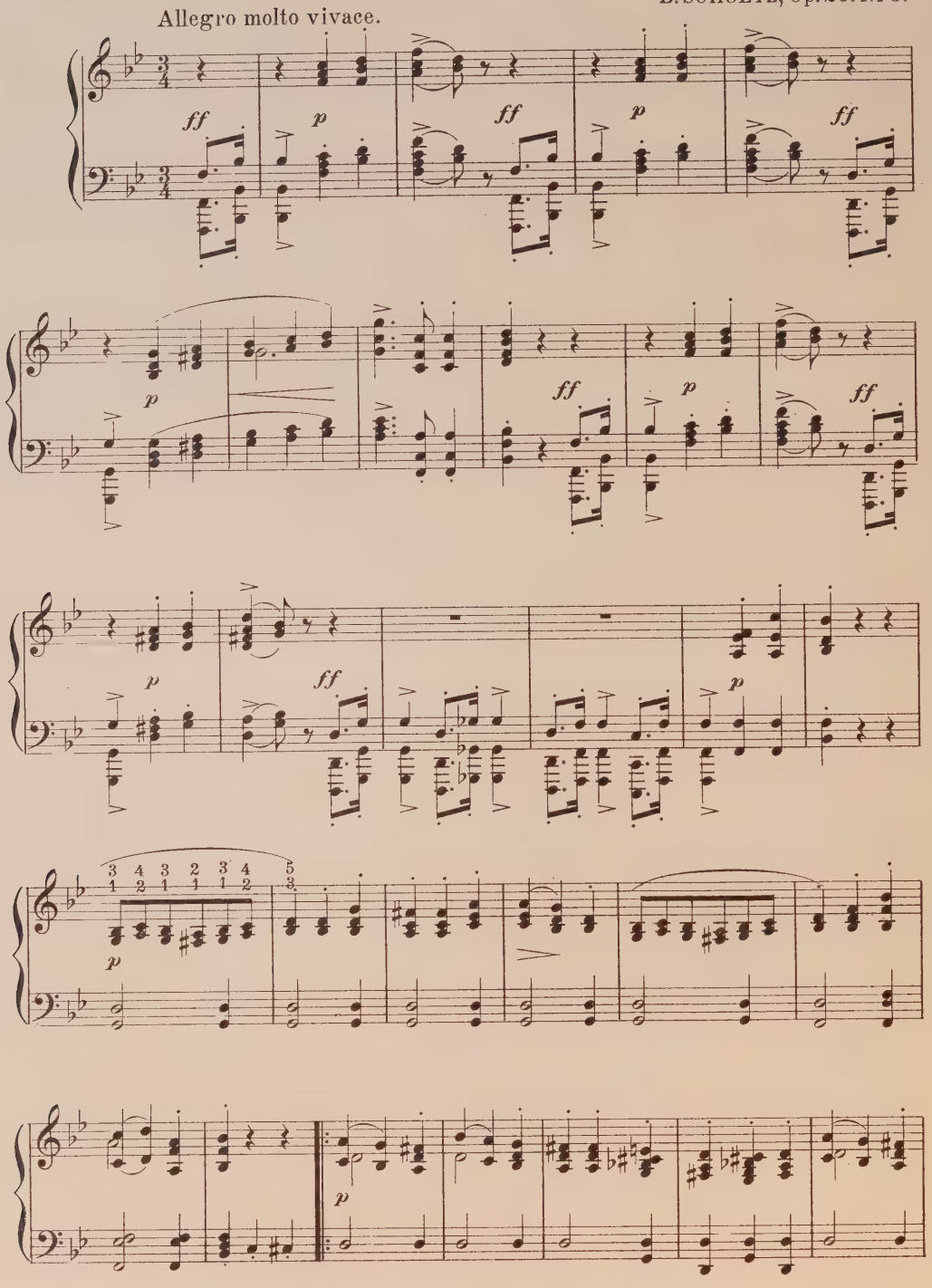
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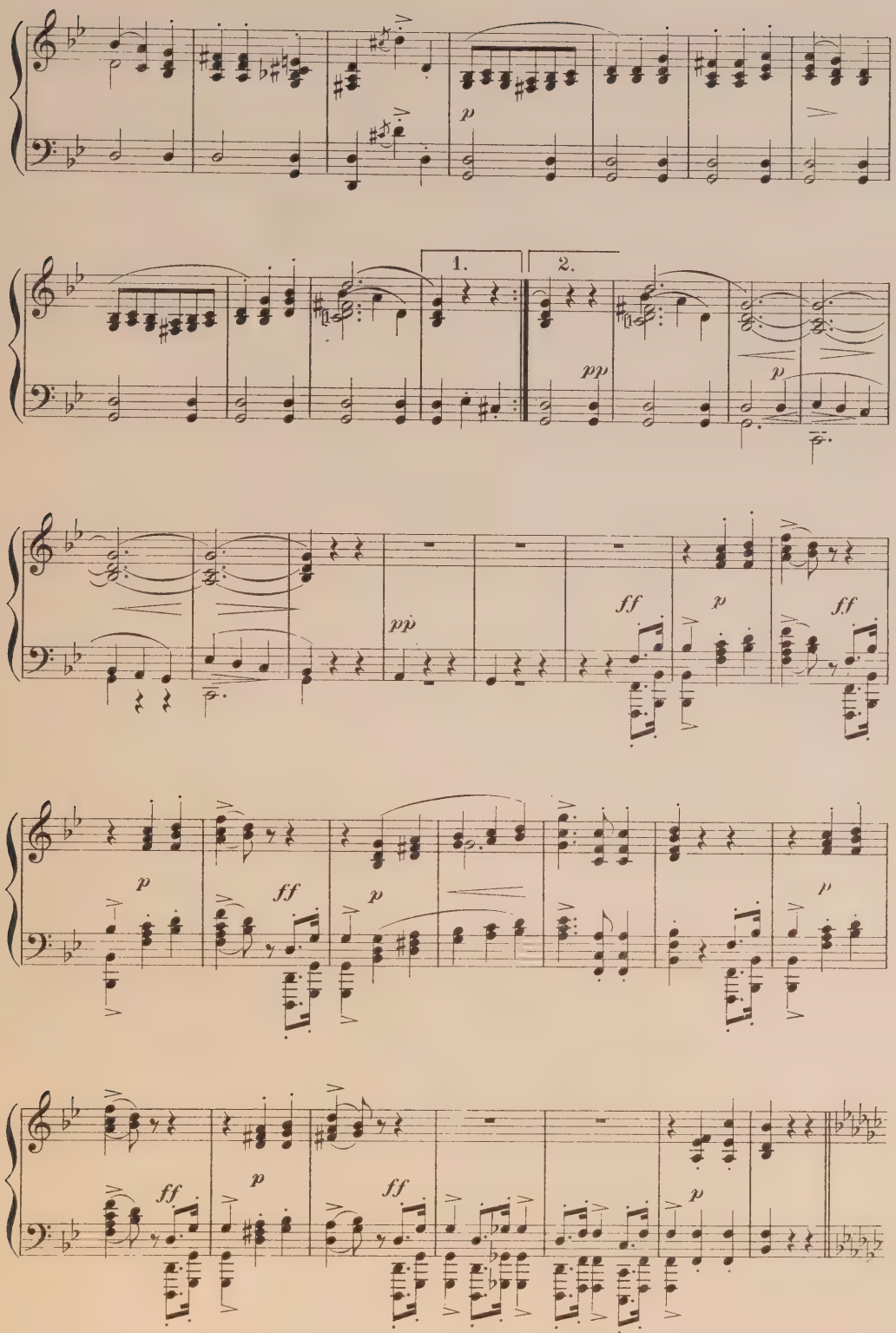
Slow with expression. R. SCHUMANN, Op. 68. № 22.

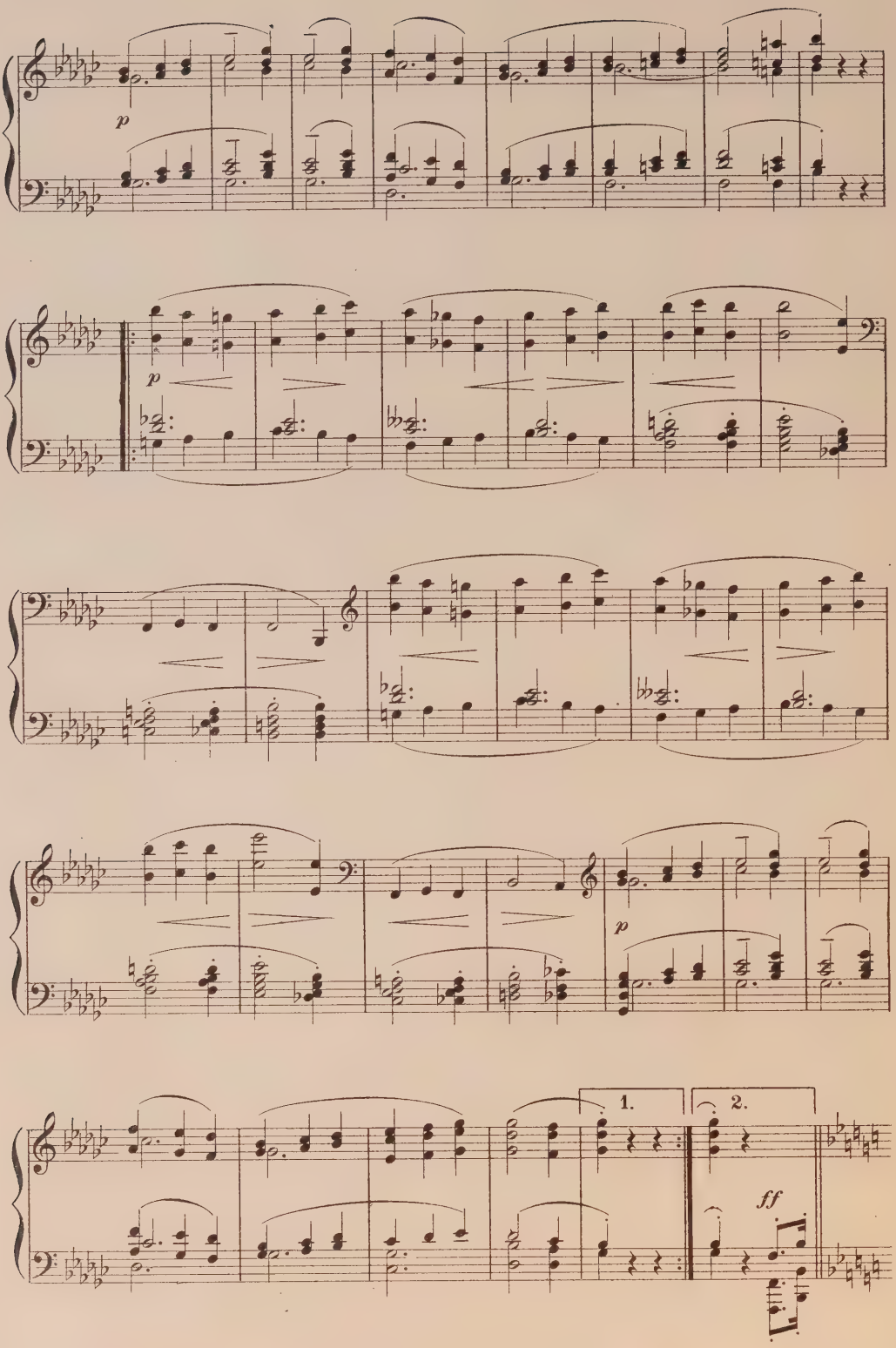


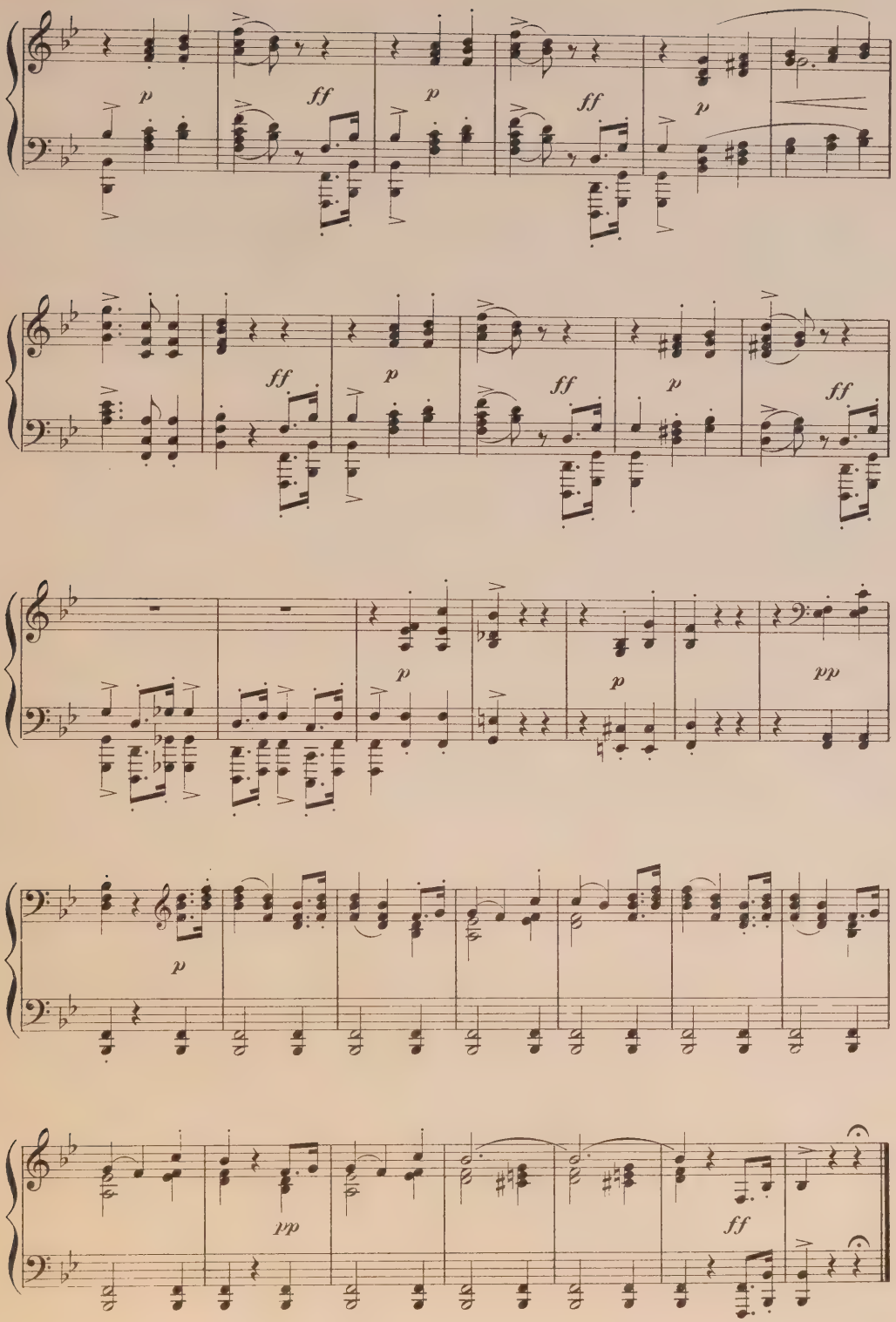
Finale from the Serenade.

B. SCHOLTZ, Op. 26. № 5.




p
1.
2.
pp
p
pp
ff
p
ff
p
ff
p
p
ff
p
ff
p


p
p
p
1.
2.
ff


p
ff
p
ff
p
ff
p
ff
p
ff
p
p
pp
p
pp
ff

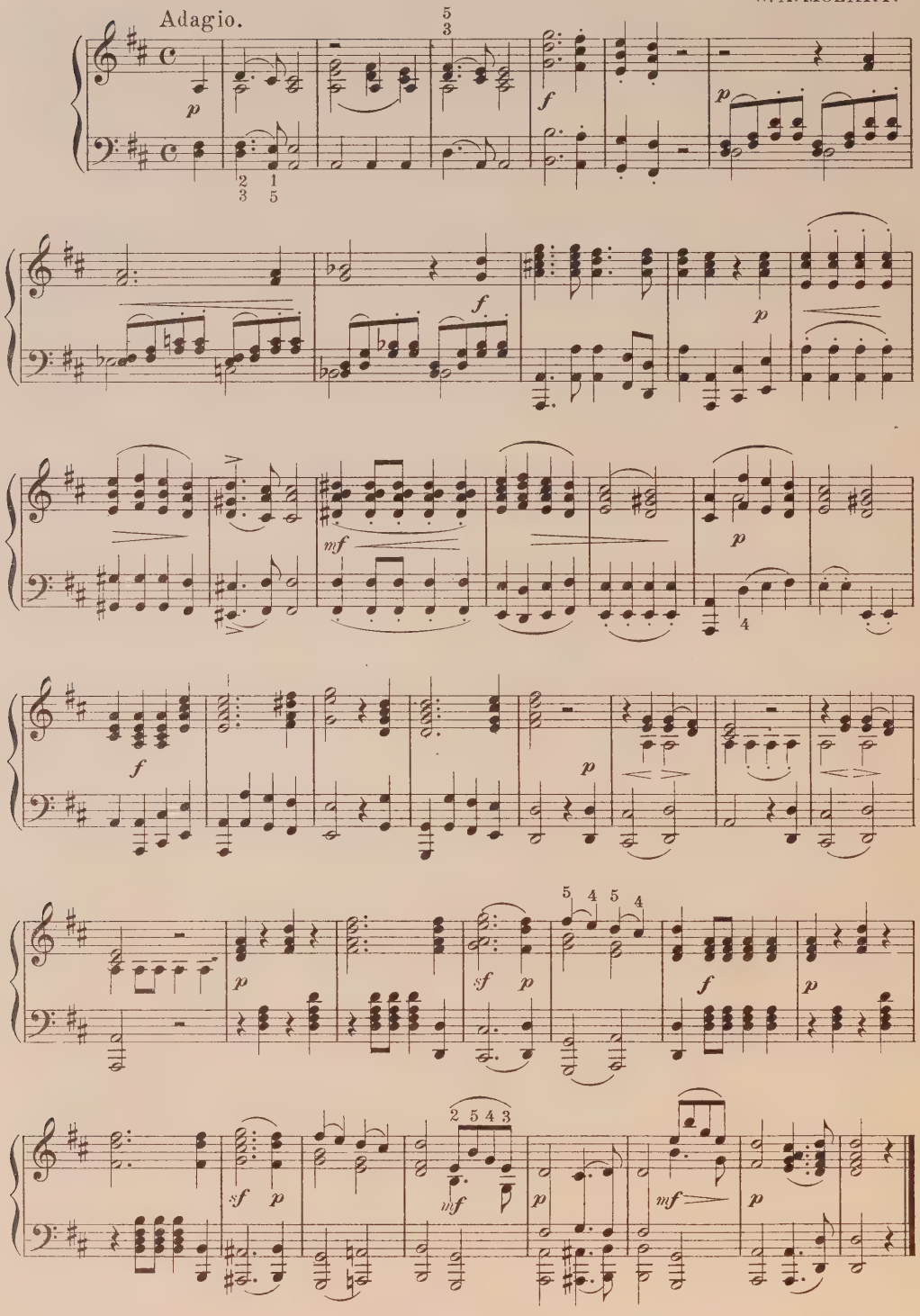
Chorus.

"OH ISIS AND OSIRIS"

from the

"MAGIC FLUTE".

W. A. MOZART.

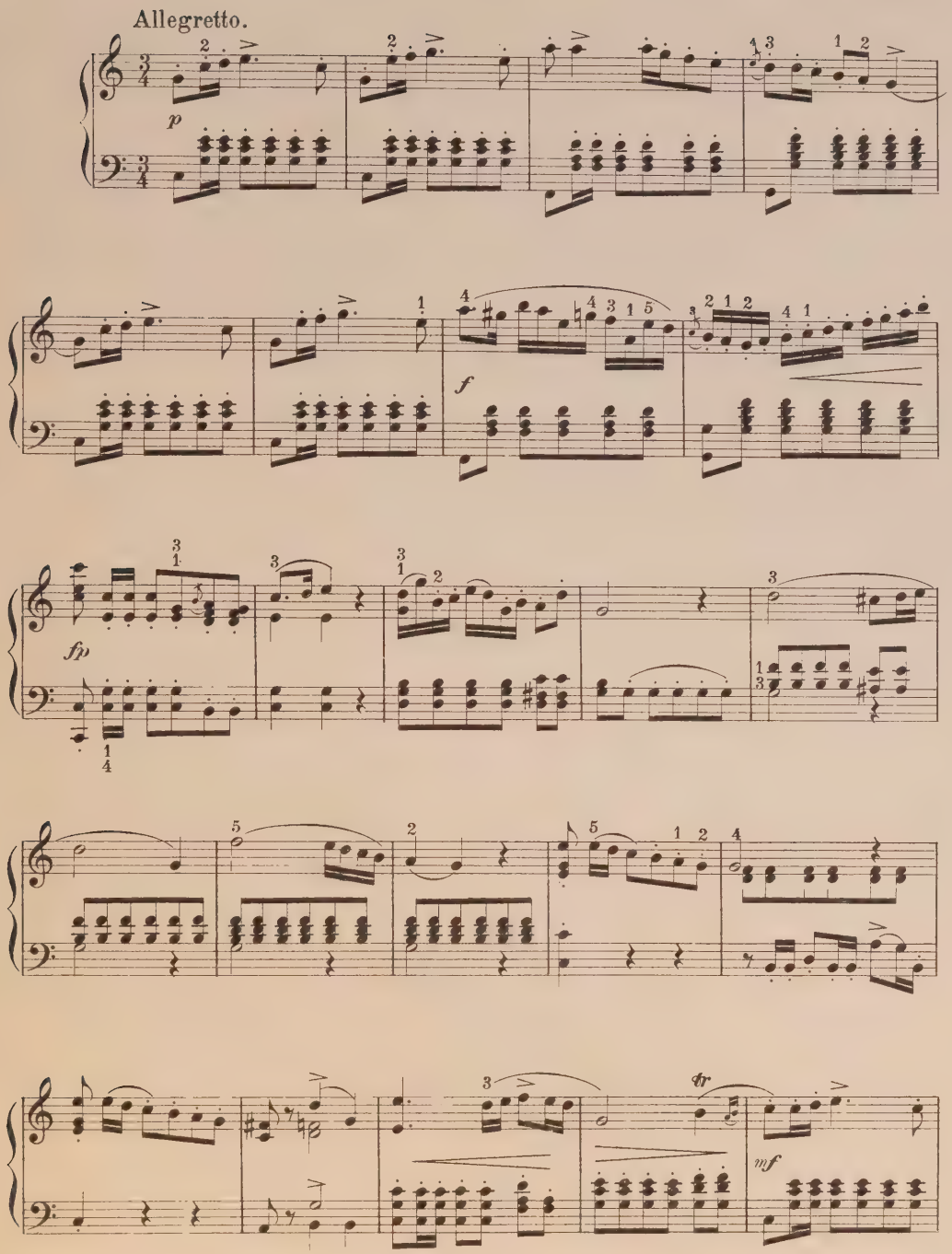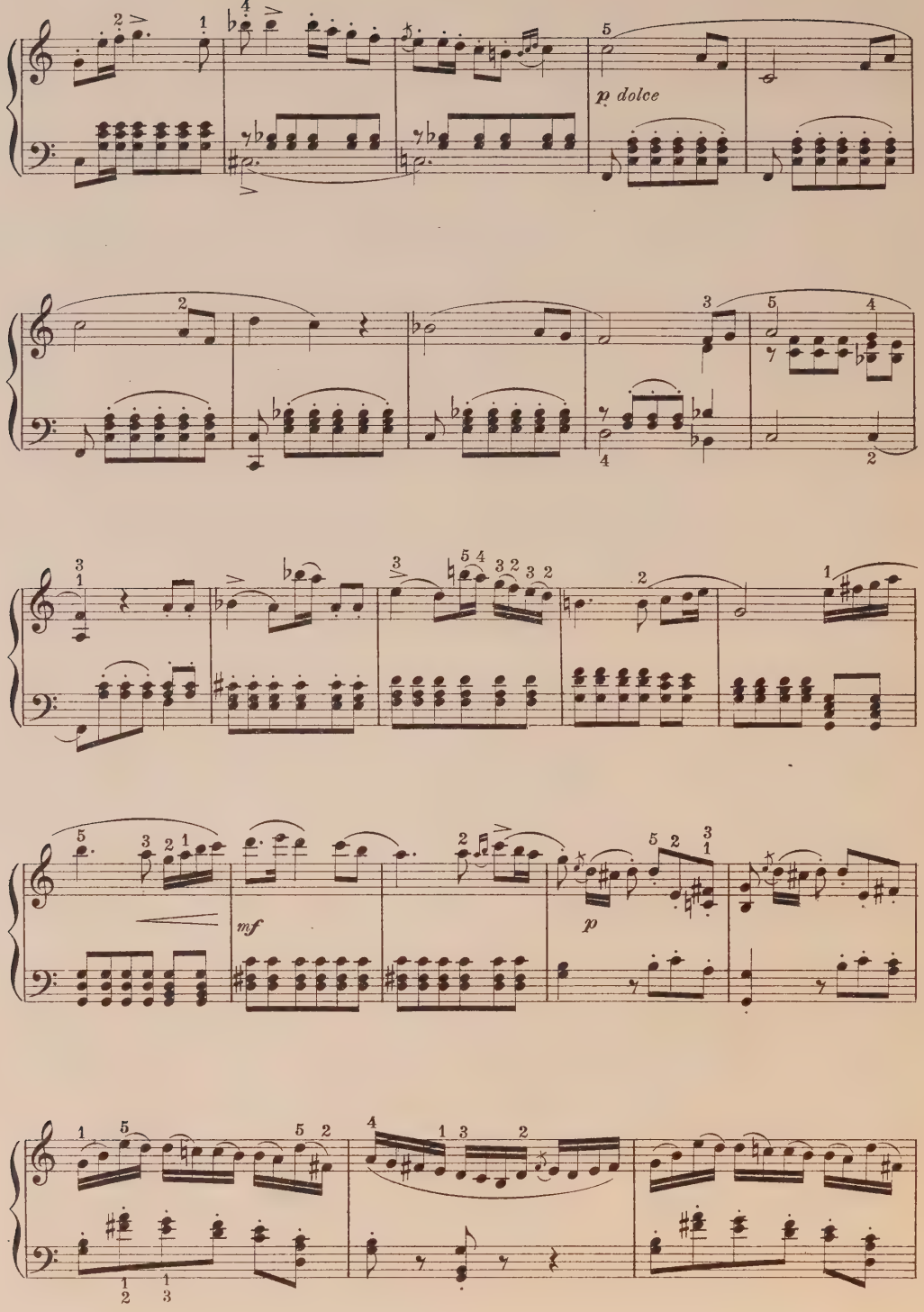


Ariette

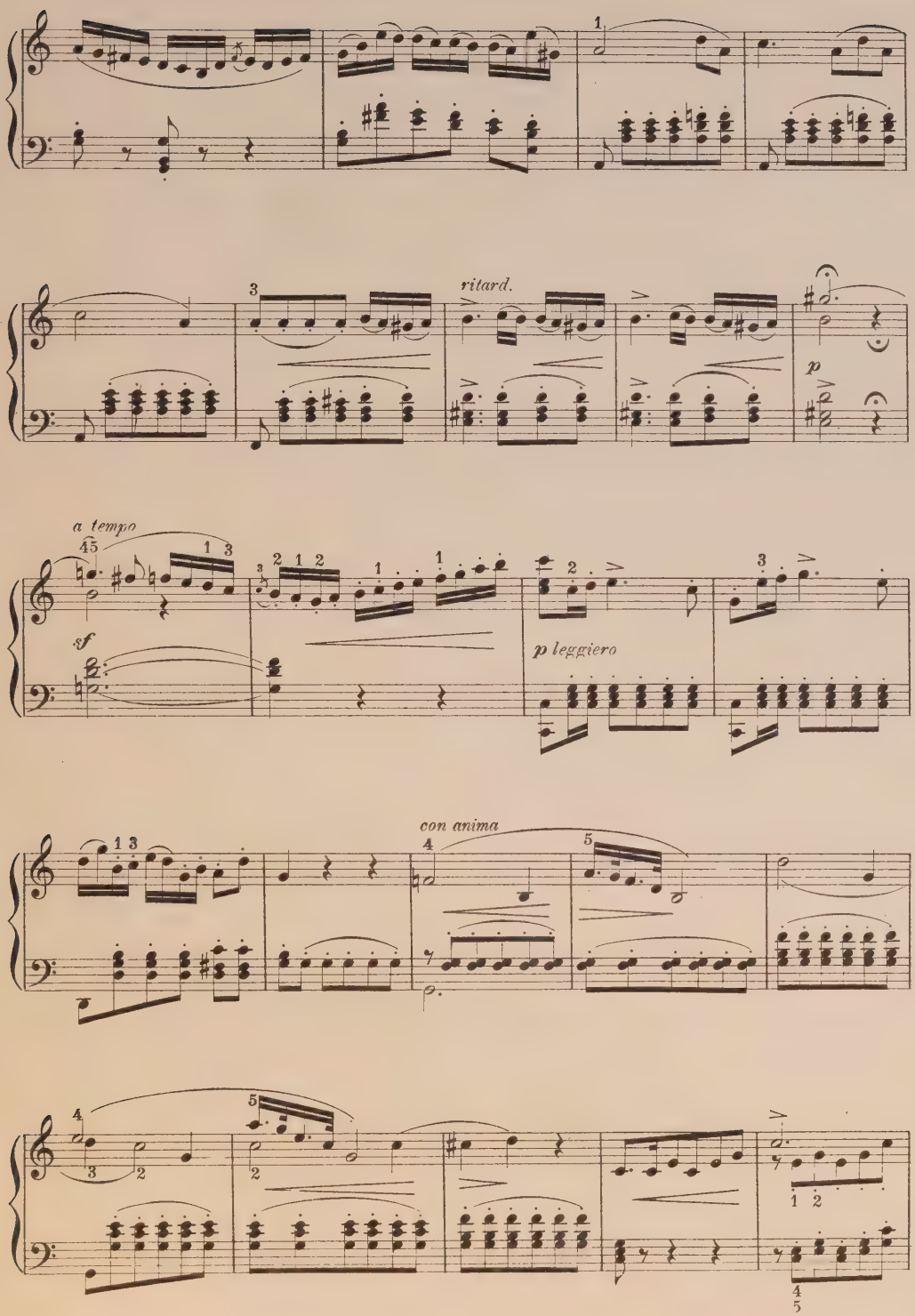
from the Opera:

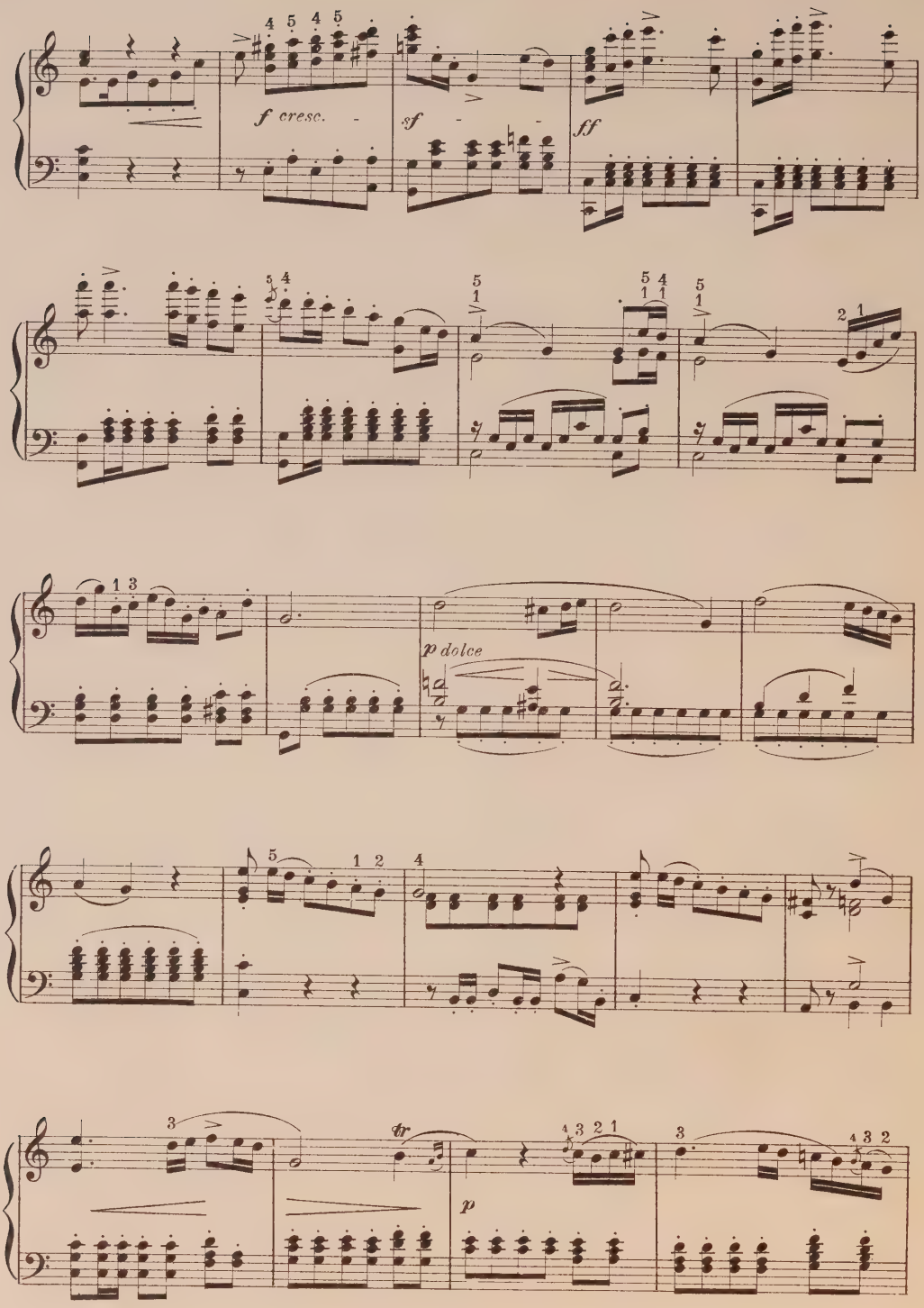
DER FREISCHÜTZ.

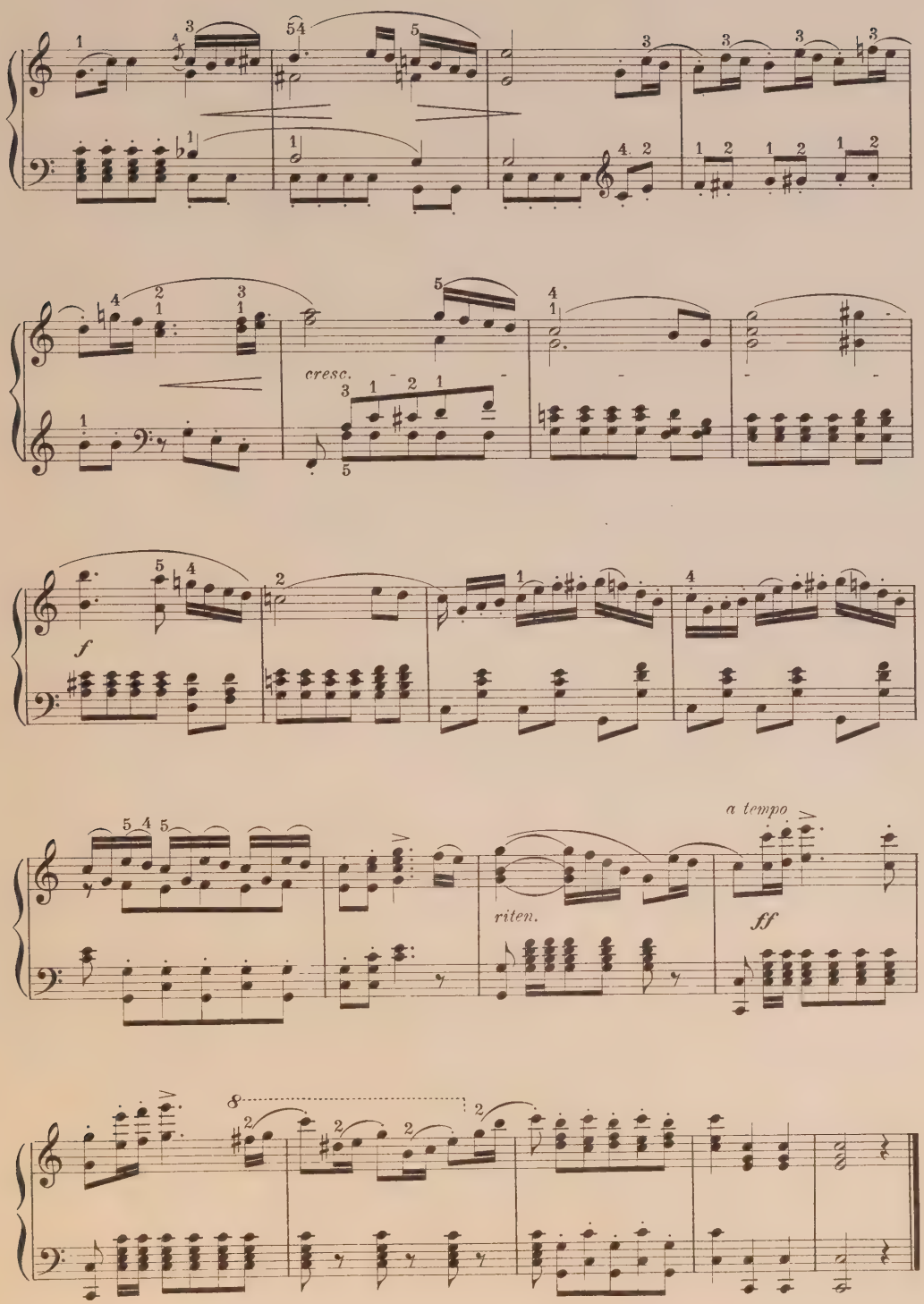
C. M. v. WEBER.




p dolce
mf
p


ritard.
p
a tempo
sf
p leggiero
con anima

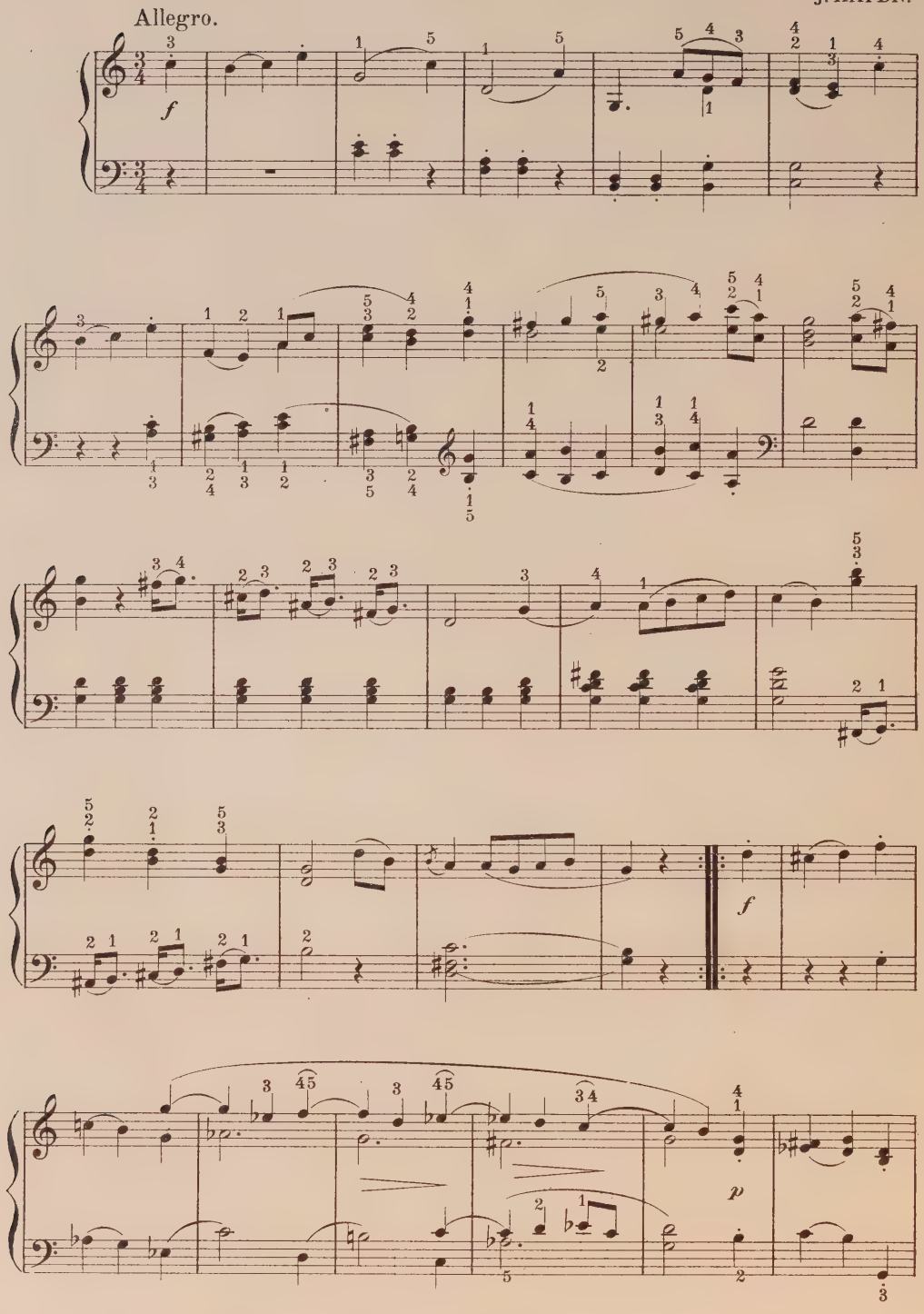

f cresc.
sf
ff
p dolce
tr
p

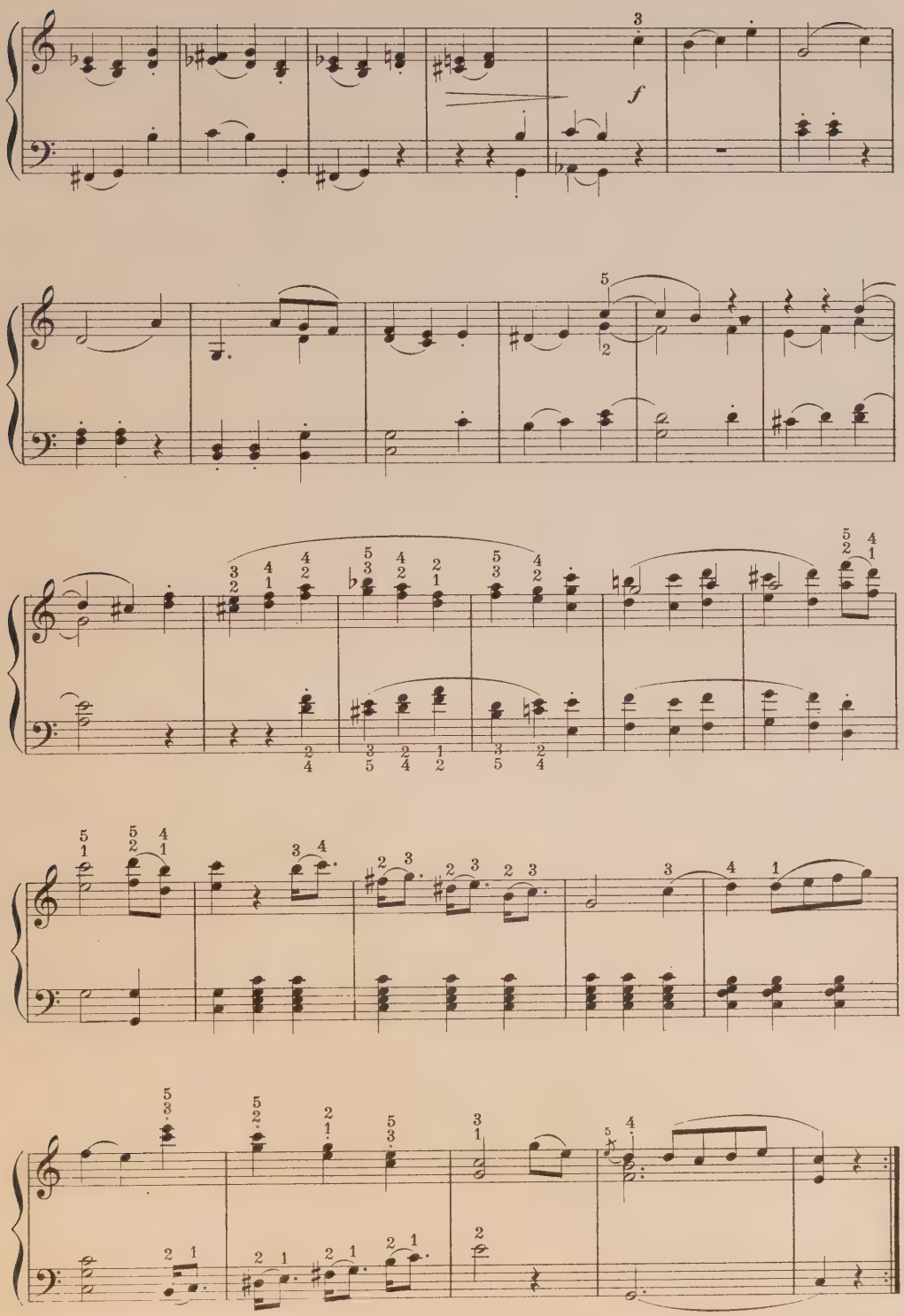

cresc.
f
a tempo
riten.
ff

Minuet

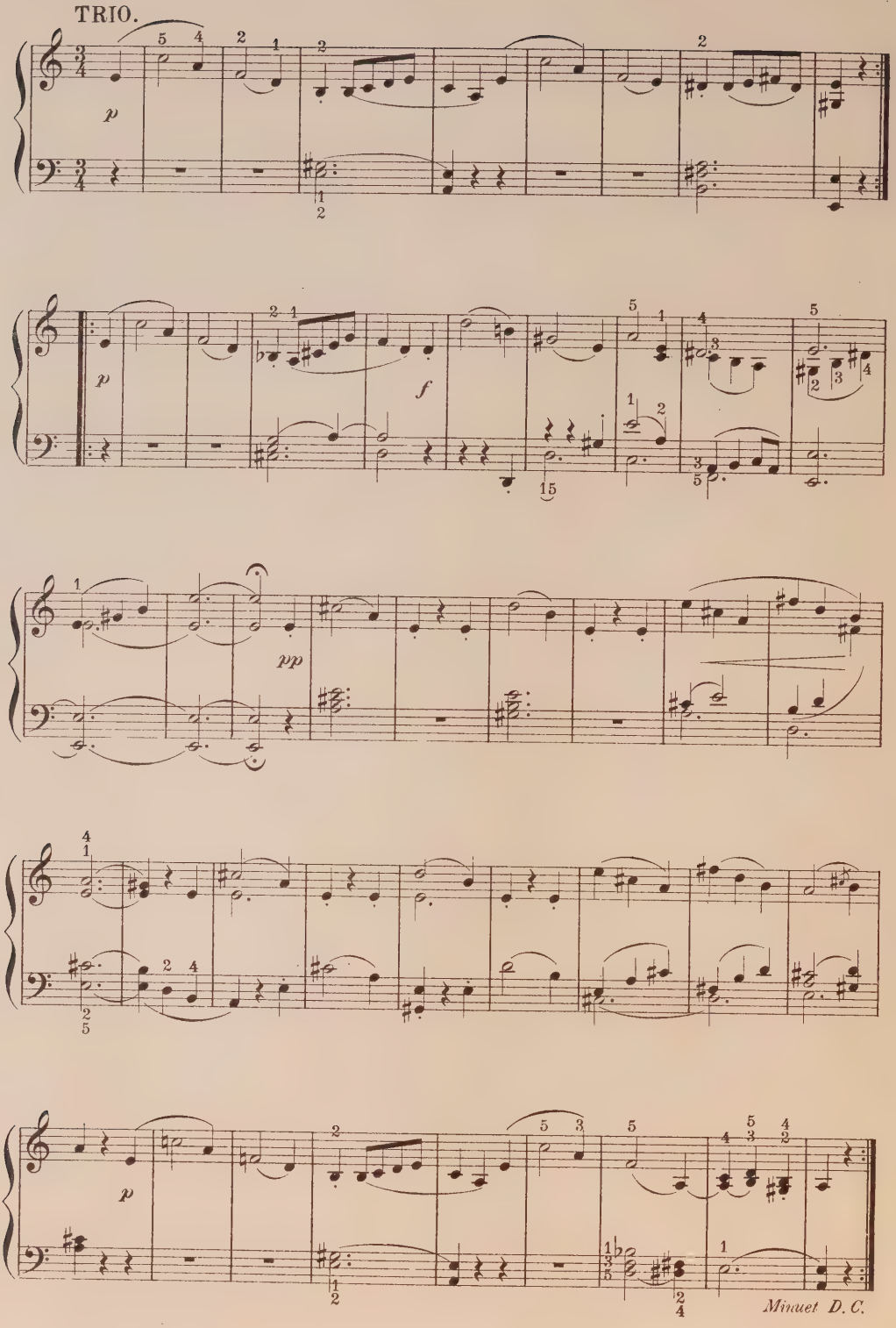
from the String Quartet "The Emperor"

J. HAYDN.




f

TRIO.



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